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1897-98.

EMIL PAUR, Conductor.

PROGRAMME

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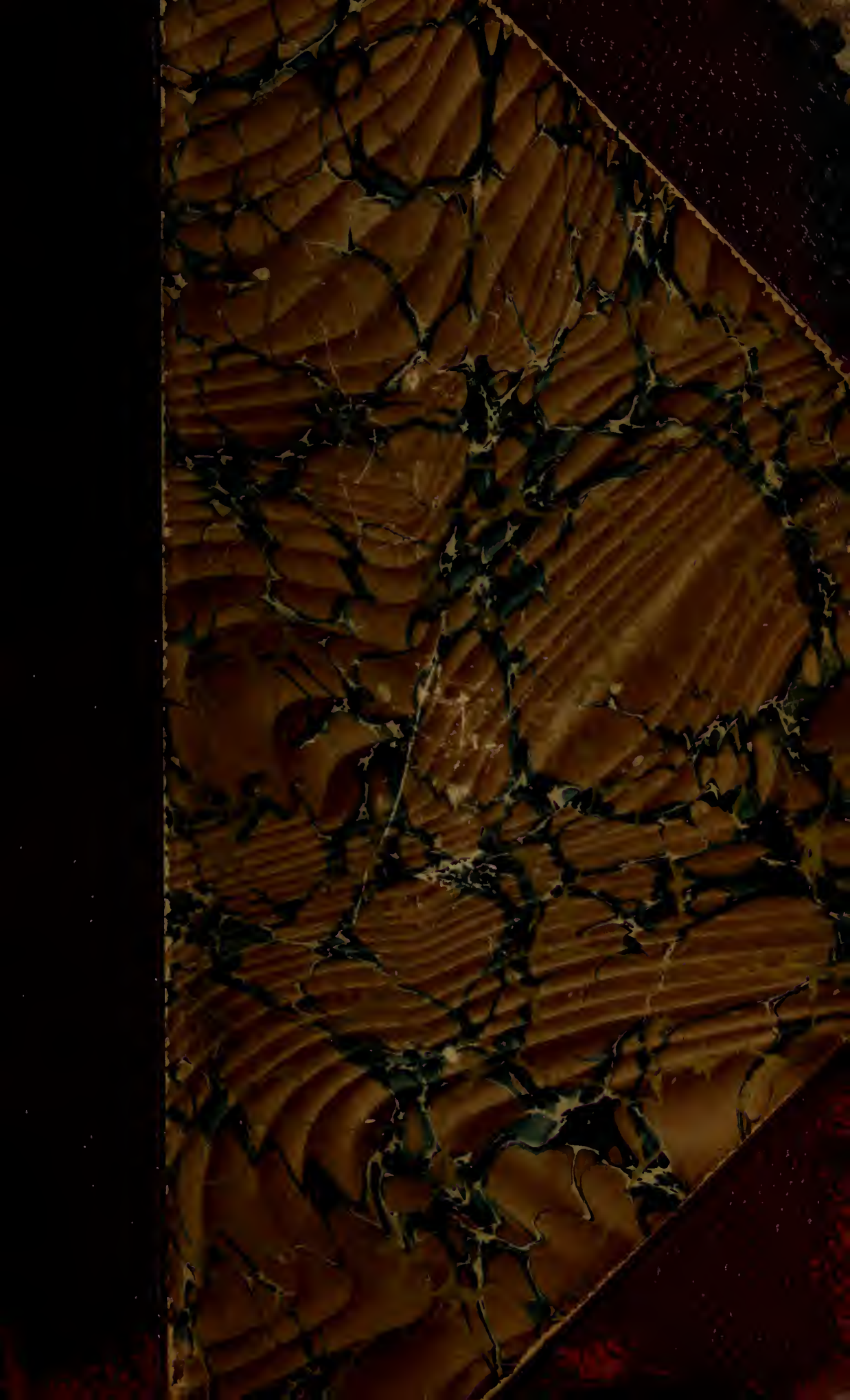
Seventeenth Rehearsal and Concert

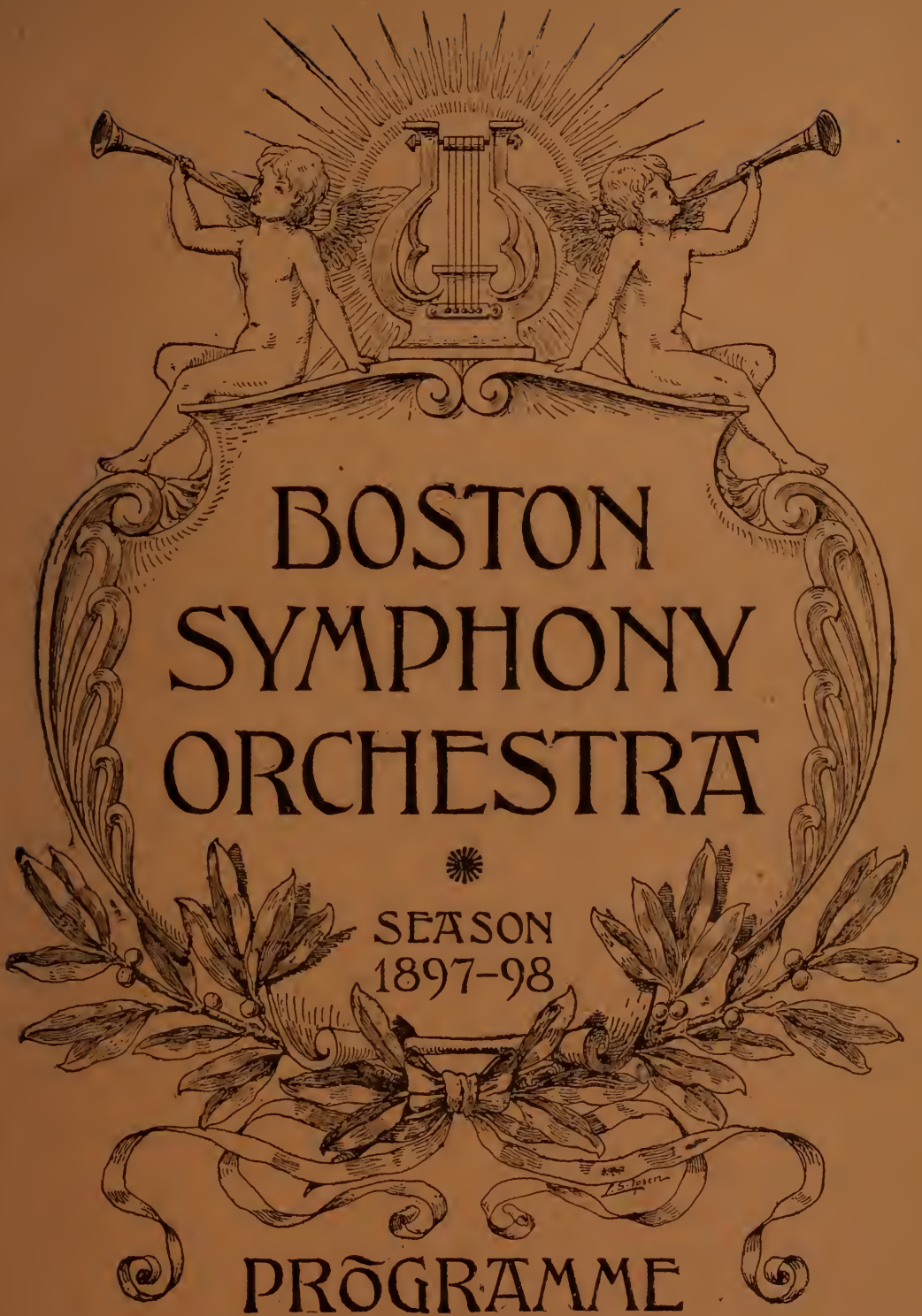
WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, March 4,
At 2.30 o'clock.

Saturday Evening, March 5,
At 8 o'clock.

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PROGRAMME

OF THE

FIRST REHEARSAL AND CONCERT

WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, October 15,
At 2.30 o'clock.

Saturday Evening, October 16,
At 8 o'clock.

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Saturday Evening, October 16, at 8.00 o'clock.

PROGRAMME.

Johannes Brahms - - - Academic Festival Overture, Op. 80

Ludwig van Beethoven - - Symphony No. 7, in A major, Op. 92

I.	Poco sostenuto (A major)	4-4
	Vivace (A major)	6-8
II.	Allegretto (A minor)	2-4
III.	Presto (F major)	3-4
	Presto meno assai (D major)	3-4
IV.	Allegro con brio (A major)	2-4

Emmanuel Chabrier - - Rhapsody for Orchestra, "España"

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Alexander Glazounoff - - - Lyric Poem for Orchestra, Op. 1

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Richard Wagner - - - The Emperor's March, in B-flat major

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Academic Festival Overture, in C minor, Opus 80.

Johannes Brahms.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This overture was written by Brahms in 1881 for his degree of Ph.D. at the University of Breslau. It is built up on themes taken from students' songs in the German *Commersbuch*.

It begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant G major leads to an episode on Friedrich Silcher's "*Wir hatten gebauet ein stattliches Haus*,"* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

The long and elaborate free fantasia begins with an episode on the *Fuchs-Lied* "*Was kommt da von der Höh'?*" in the bassoons, clarinets, and full orchestra.

The third part begins irregularly with the first subsidiary in the key of

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His *Sammlung deutscher Volkslieder* is a classic. Among his best known songs are the familiar *Loreley* ("*Ich weiss nicht was soll es bedeuten*"), *Aennchen von Tharau*, "*Zu Strassburg auf der Schanz*," and "*Wir hatten gebauet*." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "*Integer vitae*" (Christian Gottlieb Fleming's "*Lobet den Vater*") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)

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the sub-dominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the "*Wir hatten gebauet*" episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on "*Gaudeamus igitur*," which is given out *fortissimo* in C major by the full orchestra, with rushing contrapuntal figuration in the strings.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, triangle, and the usual strings.

SYMPHONY NO. 7, IN A MAJOR, OPUS 92. . LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, 1770 (?); died in Vienna on March 26, 1827.)

The MS. score of this symphony is dated May 13, 1812. Its first public performance was in the large hall in the University in Vienna on December 8, 1813, at a concert gotten up for the benefit of the soldiers wounded at Hanau on October 30. It was played under the composer's direction, his *Wellington's Sieg, oder die Schlacht bei Vittoria*, being given at the same concert. It was a special occasion, and Salieri, Spohr, Mayseder, Hummel, Romberg, Moscheles, and other musicians of almost equal note played in the orchestra. The seventh symphony was an unqualified success.

This symphony has been called the apotheosis of the dance,—a term which has also been applied to Schubert's great symphony in C major,—not that any particularly specialized dance-forms or dance-rhythms appear in either, but that each one of the four movements in both is characterized by a rhythmic simplicity, vigor, and pertinacity which give it much of the dance quality in a general way.

The first movement opens with an introduction, *Poco sostenuto* in A major (4-4 time), the form of which is singularly sharply defined. Against crashing chords of the full orchestra, the oboe, then the clarinets, then the horns, then the bassoons, give out a strong, simple figure which is forthwith worked out contrapuntally against alternate ascending scale-passages

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in the violins and basses. Next follows a more melodious second theme in C major, first given out by the wood-wind against sustained notes and trills in the violins, then by the strings against sustained and repeated notes in the wood-wind. Then comes some more working-out of the initial figure by the whole orchestra *fortissimo* in A major, followed by a repetition of the second theme, now in F major. A short coda leads over to the main body of the movement.

The main body of the movement, *Vivace* in A major (6-8 time), is notable for the almost unceasing persistency of the rhythm of the "dotted triplet" in it. The light, dancing first theme is given out in *piano* by the wood-wind and horns, accompanied by the strings, and then repeated in *fortissimo* by the full orchestra. The second theme, so like the first in rhythm as hardly to be distinguishable from it, enters *piano* in the strings in C-sharp minor, then passes through E-flat major in the wood-wind to E major in the full orchestra, ending softly in C major. The conclusion-theme — which, like the second, is made up wholly of figures taken from the first — enters *pianissimo* in the violins over a diminished-7th chord, but soon settles down into the key of E major (dominant of the principal key), in which the first part of the movement ends. There are no subsidiaries; the first part is repeated.

The free fantasia is long and elaborately worked out. The third part of the movement, save for a somewhat more extended development of the first theme, bears the regular relations to the first part; the second theme begins in A minor, and the conclusion-theme in A major. A longish coda, beginning in A-flat major, and then passing through C major and F major to a long dominant organ-point in A major, closes the movement.

The second movement, *Allegretto* in A minor (2-4 time), begins with its solemn, march-like first theme, given out in harmony by the violas, 'celli, and double-basses. The strongly marked rhythm of this theme persists almost without interruption through the whole movement. When the theme has been thus given out by the lower strings, it passes into the second violins, while the violas and first 'celli sing a more *cantabile* counter-theme against it. Then the theme is taken up by the first violins and the counter-theme by the second; lastly the theme comes *fortissimo* in the wood-wind and horns, with the counter-theme in the first violins. This development of theme and counter-theme is thus in the form of a canon,

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the rhythm of the accompaniment becoming more and more lively with the entrance of each successive voice. Next follows a melodious second theme in A major, given by the wood-wind against flowing arpeggi in the first violins, the basses keeping up the persistent rhythm of the first theme. After a beautiful modulation to C major, a short transition-passage leads to the second part of the movement, which is but a repetition of the counter-theme in the flute, oboe, and bassoon in octaves against the first theme in the basses and elaborate figuration in the other strings, followed by a short fugato on the same theme, and then by the second theme in the tonic, as before. A short coda closes the movement.

The third movement, *Presto* in F major (3-4 time), is a brilliant scherzo with trio, *Assai meno presto* in D major (3-4 time). This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major. A high sustained A runs through the whole trio. The trio appears twice, and is even hinted at in the short coda.

The fourth movement, *Allegro con brio* in A major (2-4 time), is a furious rondo on two themes. Here, too, the dance-like character of the symphony is well maintained, though opinions have varied widely as to precise nature of the ideal dance which the music indicates; some critics have called it an idealized "*Bauerntanz*" or "Dance of Peasants" — an idea which a certain English authority carried still farther by calling it a "Dance of Boors" — whereas others have thought to find more native nobility in the music than was compatible with such a title, one even going so far as to suggest that it might be called "The Dance of the Corybantes" — not the historic uproarious High-Priests of Cybele, but the noble youths limned on a famous Greek frieze, armed with sword and shield, dancing round the cradle of the infant Zeus.

The movement begins *fortissimo* in the full orchestra with a brilliant exposition of the rushing first theme, both sections of which are repeated; a sort of coda, or concluding passage, to this theme follows,— much as a chorus might follow upon the stanza of a song,— leading to some brief imitative contrapuntal developments on a figure from the theme itself, after which some fiery modulating passage-work leads over to the more dainty second theme in C-sharp minor (mediant of the principal key), given out *piano* by the strings, and then taken up by the wind instruments. This

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theme, generally of a light, tripping character, is noteworthy for the occasional strong accents (reinforced by the full orchestra) that come on the second beat of the measure. Some brilliant *crescendo* passage-work for fuller and fuller orchestra, in which a prominent figure from the first theme returns after a while in the violins, brings the first part of the movement to a close. Here, too, there is a repeat. Next come some long and elaborate developments on the first theme, as a sort of free fantasia; though it should be noted that the theme itself returns often enough, and almost in its integrity, to maintain the rondo character of the movement. This working-out debouches at last into a return of the first theme in the tonic, A major, with which return the third part of the movement begins; this third part is virtually a repetition of the first, save that the second theme now comes in the tonic A minor. A long coda is appended, beginning with an extended progressive working-up of the prominent figure from the first theme, over a bass which ends by assuming the character of a "moving" organ-point on the dominant — swaying to and fro between the notes E and D-sharp,— after which the concluding passage of the theme is worked out in resounding *fortissimo*, and a return of the "prominent figure" ends the movement. The instrumentation of this finale has often been objected to on the ground of the prominence of the singularly monotonous trumpet parts, the trumpets playing hardly any other notes than A, E, and D (in unison or octaves), and nearly always *fortissimo;* yet there are some who find this harping upon the open notes of the D-trumpet — its G, D, and C — by no means so objectionable, even finely in character with the style and spirit of the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

The score is dedicated to the Reichsgraf Moritz von Fries.

ENTR'ACTE.

EMMANUEL CHABRIER.

Alexis-Emmanuel Chabrier was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 13, 1894. The following obituary notice appeared in *Le Ménestrel* of September 16, 1894.

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artist, full of sap and vigour, a Frenchman in his soul, in mind and talent, and one of whom it may be said that he has not given the exact measure of his worth.

"Poor Chabrier, shattered by premature disease and hardly continuing to exist morally, was yet a type of life, intense to the point of exuberance. The fund of gayety, good humour, overbrimming Gallic verve that was in this excellent man, this great artist of an imagination at once sound and fantastic, almost passes conception. Only they who knew him know what he was in this respect. He was no dry sarcastic joker, no cold, calculating wit, no skull-and-cross-bones poseur, such as one sees at times, but a sincerely joyous being, full of startling buffooneries, with the Rabelaisian wit and temperament, who thought, like the curé of Meudon, that laughter was the special property of Man. Alas! who would have said that he, still so young, would in a measure outlive himself, and that this good fellow, this good liver, would be condemned to a slow and sinister end!

"Chabrier brought at times these qualities of verve and gayety to bear upon his music. Who does not remember his astonishing *España*, which is assuredly an unique product in French art, and his *Joyeuse Marche*, and again, in another style, certain vocal buffooneries, such as the *Ballade des gros dindons* and the *Pastorale des petits cochons roses*, the words of which were furnished him, if I mistake not, by one of the most winsome poets of our time, the author of the *Romantiques*, Mr. Edmond Rostand? This did not prevent his treating even these madly comical things seriously, from the musical point of view. He took his art seriously, upon the whole, and had acquired a knowledge and experience which, added to genuine inspiration,—more poetic perhaps than abundant, but often of exquisite flavour and ineffable grace,—made him an artist of a very well-rounded, vivacious, and distinct individuality.

"To die at fifty-two! This is too soon when one is gifted as Chabrier was, and when one has had to struggle like him to win a place in the sunlight. A lawyer's son, he was born at Ambert on the 18th of January 1842,* and, in obedience to his father's wishes, came to study law in Paris, got his Doctor's degree, and, at the age of twenty, entered the Ministère de l'Intérieur as clerk. One can imagine what a torment this bureaucratic

*This date of Chabrier's birth is a year later than the one given by me at the head of this sketch; the date January 18, 1841, was verified by Adolphe Jullien on consulting the parish register. I have taken the date of Chabrier's death, September 13, 1894, from an obituary notice in the London *Musical Times* of October 1, 1894; i given elsewhere as September 15.—W. F. A.

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work must have been to this subtile and impulsive creature, thoroughly imbued with artistic ideas. Neither did this work prevent his giving himself up ardently to the study of music. He began this study with Th. Semet, the composer of *Gil Blas* and *la Petite Fadette;* then continued with Mr. Aristide Hignard, under whose direction he took a course in counterpoint and fugue. I forget, by the way, who his pianoforte teacher was; but Chabrier was certainly the most astounding, the most eccentric and prodigious, I will not say pianist, but pianoforte player to be found anywhere.

"It was, moreover, this talent, or rather, this faculty as a pianist that was the beginning of his fortune. He had made himself known only by an operetta, *l'Étoile*, when Mr. Lamoureux engaged him as *chef de chant* for his concerts, at the time of the beginnings of his great Wagnerian campaign. It was he who thus prepared the performances of *Lohengrin* and *Tristan and Isolde*, and it was at the Lamoureux concerts that he found the opportunity of bringing his own music to a hearing, beginning with *España*, the prodigious success of which in 1883 will be remembered. At this time Chabrier had sent the Ministère about its business, and, like every musician, dreamt of coming out as a dramatic composer, and more seriously than he had been able to do at the Bouffes with *l'Étoile*. It was then that *Gwendoline* began to be talked about, an opera which he was writing with Mr. Catulle Mendès, and excerpts from which he also gave at Mr. Lamoureux's concerts. The performance of these fragments got the work accepted at la Monnaie in Brussels. But there began Chabrier's cruel vexations. *Gwendoline* was, in fact, given in Brussels, but could be given only once, for the very next day after the performance Mr. Verdhurt, manager of la Monnaie, found himself forced to suspend payment. Another disappointment awaited the composer. The Opéra-Comique had ordered a work in three acts of him, *le Roi malgré lui;* this was given a year after

BOSTON, Oct. 9, 1897.

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Yours sincerely,

(*Signed*) MAXINE ELLIOTT.

Gwendoline, and eight days later the Opéra-Comique became a prey to the flames. . . . Truly, it was playing in hard luck.

"And yet, though *le Roi malgré lui*, a pleasing work, was unequal and incomplete, the score of *Gwendoline* was an exquisite work, full of colour, of tenderness and poetry, upon the fate of which the composer must have founded real and solid hopes for his fame. Indeed, these hopes were realized at last: *Gwendoline* was given at the Opéra, and the public received it with acclamations; Chabrier, already cruelly and irremediably stricken. could hardly enjoy his triumph, and it is certain that he was already lost to art,

"Chabrier's death robs French musical art of one of its most interesting, original, and distinguished individualities. The composer of *Gwendoline*, *la Sulamite*, and *España* was a noble artist, an honour to his country. Wagnerian though he was, from the theoretic point of view, Chabrier was musically of French essence, and it may be said that he never sacrificed the pure traditions of the national art to the frankly modern tendencies of his mind. Form and matter were clear and logical with him, full of outspokenness and true Gallic blood.

"Here is a list of his works which, I think, is very nearly complete: —

"*L'Étoile*, operetta in three acts, Bouffes-Parisiens, November 23, 1877;

"*Une Éducation manquée*, one act, Cercle de la Presse, May 1, 1879;

"*Gwendoline*, opera in three acts, Brussels, April, 1886, Paris, December, 1893;

"*Le Roi malgré lui*, three acts, Opéra-Comique, May 18, 1887.

"Then, outside of dramatic works: *España* (Lamoureux concerts, 1883); *la Sulamite*, mezzo-soprano solo with female chorus (Lamoureux concerts); *Habanera* (Association Artistique, Angers, November 4, 1888); *Prélude et Marche française* (id., ibid.); *Suite pastorale* (id., ibid.); *Joyeuse Marche* (Lamoureux concerts, February 16, 1890); *À la musique*, chorus (Colonne concerts, March 22, 1891); *Marche des Cipayes; Dix pièces pittoresques*, for pianoforte; romantic waltzes for two pianofortes; several songs, amongst which are the *Credo d'amour; Ballade des gros dindons; Pastorale des petits cochons roses*, etc.

"Chabrier leaves unfinished an opera in three acts, *Briséis, ou la Fiancée de Corinthe*, words by Mr. Catulle Mendès, of which the first act only is written. He had sketched out, I am told, another work, *les Muscadins*, the libretto of which Mr. Jules Claretie had taken from his novel of the same

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title. He wrote the music of a one-act comic opera, *le Sabbat*, to words by Mr. Armand Silvestre. I will only cite for the sake of its going on record another opera, *Jean Hunyade*, the words by Mr. Henri Fouquier, abandoned long ago, and a sort of studio caricature, *Vauvochard*, a burlesque operetta of which the poet Paul Verlaine had sketched the libretto for him.

"ARTHUR POUGIN."

To this sketch I need add only the following: it seems indubitable that Chabrier came to Paris a good while before he entered the École de Droit there, for he was educated at the Lycée Saint-Louis and, while at that institution, took pianoforte lessons of Édouard Wolff. Except for his brief studies under Semet and Hignard, he was self-taught in composition, being an ardent student of the scores of the great classic and modern masters. It was the temporary success of his *l'Étoile* and *une Éducation manquée* (in 1877 and 1879) that seems to have induced him to quit the law, and make music his profession. The following contemporary notices of these two early works will be read not without interest; they show that, even at the outset of his career, Chabrier was deemed worthy of no common attention. The first, by H. Moreno, appeared in *Le Ménestrel* of December 2, 1877:

The bouquet of our operetta composers, already so rich, has just been augmented by a new flower, which promises to be not the least brilliant one. Side by side with Jacques Offenbach, the ever-youthful patriarch of light music; with Johann Strauss, of the dazzling palette; with Charles Lecocq, the Auber of the Renaissance; with Lacome, so full of learned dash and go; with Planquette, whose muse is such an accommodating girl; with Serpette, a Prix de Rome man, who did not play the Joseph when the Mrs. Potiphar of opéra-bouffe caught him by his academic robe; with Léon Vasseur, who has had his day, and will doubtless have it again, we must now place Emmanuel Chabrier, who, for his part, is trying to import the Wagnerian note into operetta.

The new-comer is, in fact, a disciple and passionate admirer of the Bayreuth pontiff. Before *l'Étoile*, he professed the most revolutionary opinions in music, and was willing to swear that, if ever "he wrote three measures that could be understood by the ignorant crowd, he would run his pen through his body." But it seems that the young musician, in facing the little stage of the passage Choiseul, saw that he must put some water into his Rhine-wine; for his favourite phrase can be turned against him, and one can say that there are surely not three measures in *l'Étoile* which can not be understood by the most ignorant in matters musical. He has taken just enough of Wagner to write an interesting score, without making it either heavy or obscure.

Yet, from the first chorus of entrance, one can guess at Mr. Chabrier's prepossessions and tendencies. At the words: "*Il se glisse, il se faufille*," there are already some serpentine designs in the musical web that are quite ambitious, and, moreover, very prettily

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effective. The art of *imitation* seems to have kept none of its secrets from the composer. If one of the characters comes out from the pond, in which he has just taken an involuntary bath, the orchestra straightway falls a-sneezing; if he has to depict someone's empalement on a pointed rail, the flutes, wedded to the clarinets, do the business in the most exhilarating fashion. What shall I say of the charming quartet in the second act, where the "*soupirs amoureux*" are rendered with so much realism? Here the composer found himself, by the way, singularly well aided by his two winsome interpreters: Misses Berthe Stuart and Luce. To which of the two shall I award the palm, in this conflict of sighs? The former brings more poetry to bear upon it, the latter, more appetite.

Let us cite again in this copious score: in the first act, the very spirited rondo of the peddler, the song of the Star (like the one in *Tannhäuser*), Daubray's comic couplets: "*Ce fauteuil qui n'a l'air de rien*"; — in the second act, the brindisi and the couplets that follow, a very scenic terzet, and, above all, a resplendent finale, the grand success of which was all but knocked in the head by an awkward claque; a piece of that length is not to be encored; — in the third act, the bouffe duet of *la Chartreuse*.

Of the second work the same exuberant critic writes as follows, in *Le Ménestrel* of May 4, 1879:

To judge by the impatience of the audience, the great event of the evening was to be the operetta by Messrs. Leterrier and Vanloo, *une Éducation manquée*, of which the music was from the pen of an *advanced* musician, Mr. Chabrier, who has already given *l'Étoile* at the Bouffes-Parisiens.

Wit and science are not wanting in this little musical act; but the simplicity befitting the light, even *very light*, situation in the libretto demanded, as I am told, a less complicated melodic outline than the one which Mr. Chabrier has seen fit to give his new little score. Nevertheless, one song was well liked: *le Petit Vin de Roussillon*, very well sung by Mr. Morlet, of the Opéra-Comique; a very pretty duet by Mr. Morlet and Miss Hading of the Renaissance, to whom the leading part in the work was confided, and the final duet, *Faisons-nous petits, petits*, the waltz rhythm of which was welcomed with numerous bravos. The composer accompanied his work at the pianoforte, and did it in admirable fashion.

In short, I suppose we can only reproach Mr. Chabrier with being . . . too perfect a musician.

Of the *España*, which was the real basis of Chabrier's reputation, the following notices are of interest. The piece was first announced for performance in these terms in *Le Ménestrel* of October 28, 1883.

. . . *España*, by Mr. Emmanuel Chabrier, one of the most richly gifted young musicians of the new school, but who has not yet often had an opportunity of being heard.

After the first performance, Victor Wilder, the leading musical critic in Paris, wrote of it as follows in *Le Ménestrel* of November 11 — the performance having been under Lamoureaux's bâton at the Château d'Eau on Sunday afternoon, November 4:

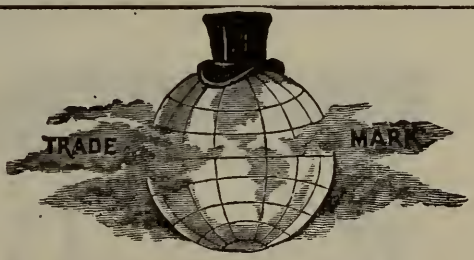
While cultivating classic art with a predilection that justifies itself, Mr. Lamoureux has taken pains in his first concert to introduce to his audience a composer who is still little

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known, but will succeed in making a fine place for himself in the pleiad of young talents who do honour to our French school. We mean Mr. Emmanuel Chabrier and his instrumental fantasia entitled *España*. This composition, written on popular motives of *jotas* and *malagueñas*, is a musical picture which promises us a master colourist. Mr. Chabrier handles the orchestra with astonishing skill, and no one knows better than he how to make effects of light and shade start forth from it. In this piece there is a really extraordinary expenditure of verve, dazzling the ear and reviving, by the power of sound alone, the whole of musical Spain.

After the third performance, "by request," on January 20, 1884, G. Morsac wrote in *Le Ménestrel* of the 27th:

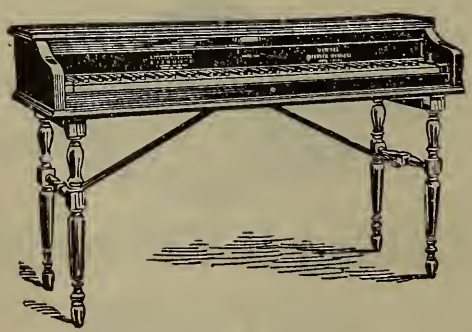
. . . The new work by Mr. Chabrier, *España*, which Mr. Lamoureux gave us at the beginning of the season, ended the concert. The young composer was played on Sunday for the third time by the excellent orchestra, the objective point of all French musicians; let us add that his work is worthy of this honour: written on the now free and lively, now languishing motives of Spanish dances, this composition is absolutely dazzling in its fancy and the accumulation of different rhythms in it. There is in it an astonishing and original verve, which marks a consummate musician, handling the orchestra with the sureness of a master.

The disease of which Chabrier died was creeping paralysis of the brain. While present at the rehearsals of his *Gwendoline* at the Académie de Musique in the winter of 1893–94, he seemed hardly conscious that it was his own composition. The late taking-up of this masterpiece by the Paris Académie de Musique is but another in a long list of examples of how hard it is for a French musical come-outer to be recognized as a prophet in his own country. The work had already been given with great success in Carlsruhe, under Felix Mottl, in 1889, and in Munich, under Hermann Levi, in 1890. Berlioz's *les Troyens* — including *la Prise de Troie* and *les Troyens à Carthage* — given entire in Carlsruhe, under Mottl, in 1890, has not yet been admitted to the boards of the Académie de Musique! Of *Gwendoline* I shall have more to say later in the season.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" EMMANUEL CHABRIER.

(Born at Ambert (Puy-de-Dôme), France, on Jan. 18, 1841; died in Paris on Sept. 13, 1894.)

This composition was first given at Lamoureux's concerts at the Château d'Eau in Paris on November 4, 1883. Its success was immediate and overwhelming, it being given three or four times more, "by request," in the course of the season. It is a brilliant fantasia, perfectly free in form,



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on original Spanish dance-tunes, the various forms of *Jota* and the *Malagueña* being especially prominent.

The Spanish *Jota*, according to Grove, "is a kind of waltz, always in three-time, but with much more freedom in the dancing than is customary in waltzes." Major Campion, in his *On Foot in Spain*, says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." Grove goes on to say: "Every province in the North has its own Jota, the tune and style of which have existed from time immemorial. Thus there is a Jota Aragonesa and a Jota Navarra, quite different in melody and accompaniment, but always in three-time. The Jota is much played in the North of Spain, and wherever it is heard a dance is sure to be the result."

The *Malagueña* is the same as the *Fandango* or *Rondeña*. Dr. Riemann says of it: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures-3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

Chabrier's rhapsody is so entirely free in form and development as to elude technical analysis. It is to be noticed, however, that, in his instrumentation and in the various figures of the accompaniment of his selected dance-tunes, he has done everything to suggest, in a somewhat idealized and potentized form, all the various rhythmic tricks and devices of Spanish guitar-playing. The piece is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets à pistons, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, bass-drum



and cymbals, 2 harps, and the usual strings. The key is F-major. The score is dedicated to Charles Lamoureux.

Lyric Poem for Orchestra, Opus 12 . . Alexander Glazounoff.

I have been unable to find out anything about Glazounoff, except that César Cui speaks of him as being a composer of promise of the younger Russian school. I believe he is about thirty-five years of age; he lives in St. Petersburg.

The Poem played at this concert is an *Andantino* in C-sharp minor and D-flat major (9-8 time), based on two rather pastoral melodies, and perfectly freely developed. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 1 harp, and the usual strings. The score is dedicated to Nicolas de Stcherbatcheff.

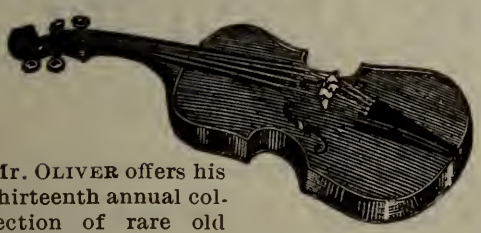
The Emperor's March, in B-flat major . . . Richard Wagner.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

This work was written in commemoration of the German victories in 1870, and was first publicly performed in Berlin on May 5, 1871, the composer conducting in person.

It begins *fortissimo* with the first theme, given out by the full orchestra. This grandiose announcement of the majestic theme (which is only eleven measures long) is followed by one of those passages of "grand orchestral noise" which may be regarded as among Wagner's most original inventions. This effective passage, which is not a regular fanfare, but sheer orchestral turmoil and strife, blossoming out at one point into a resounding repetition of the second phrase of the theme, leads after a hold to the entrance of the second theme. The first four measures of this are nothing but a solemn, bell-like tolling of the lower brass instruments and kettle-drums on the tonic and dominant of the key of B-flat major; then comes a suave melody in the wood-wind, which leads in turn to the first phrase of Luther's "*Ein' feste Burg*," given out in full harmony by all the wind *for-*

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tissimo against crashing chords in the strings; the harmonization of this phrase of the familiar choral is as strikingly effective as it is wholly original and new; who but Wagner would ever have thought of beginning "*Ein' feste Burg*" in B-flat major with the chord of G minor?

From this point the working-out is entirely free, and seems to follow a dramatic rather than a fixed musical plan. The music grows more and more stormy, the picture of war and battle more and more vivid, until, amid a most tumultuous surging of the orchestra, the brass rings out again with Luther's choral. The victory is won, and a furious fanfare leads back to the final return of the first theme, given out with the fullest force of the orchestra. At this return of the theme Wagner has written a part for a large chorus in unison, to the following words: —

Heil dem Kaiser! König Wilhelm!
Aller Deutschen Hort und Freiheitswehr!
Höchste der Kronen,
wie ziert dein Haupt sie hehr!
Ruhmreich gewonnen
soll Frieden dir lohnen!
Der neuergrünten Eiche gleich,
erstand durch dich das deutsche Reich:
Heil seinen Ahnen,
seinen Fahnen,
die dich führten, die wir trugen,
als mit dir wir Frankreich schlugen!
Feind zum Trutz,
Freund zum Schutz,
allem Volk das deutsche Reich zu Heil und Nutz!

Which may be rendered in English prose as follows: —

Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German empire come into being through thee: Hail to its forbears, to its banners, who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German empire is safety and prosperity to the whole people!

This chorus is, however, hardly ever sung, the march being musically complete without it. This march is scored for 1 piccolo flute, 2 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, cymbals, military drum, bass-drum, and the usual strings.

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The October number of the enlarged

MUSICAL RECORD,

edited by Philip Hale, contains a fine list of contributors and articles.

JOHN F. RUNCIMAN (of the *Saturday Review*, London). **"Bayreuth, 1897."**
WILLIAM F. APTHORP. "Symphony Concert Programmes."
WILLIAM J. HENDERSON. "Music in New York."
WILLIAM ARMSTRONG. "Music in Chicago."
M. DE NEVERS. "Melba's Debut at Milan."
PHILIP HALE. "The Worcester Festival."
HORATIO W. PARKER writes on his new Oratorio, "St. Christopher."
VANCE THOMPSON contributes an original poem.

There is a review of Tinel's new Oratorio by M. KUFFERATH.

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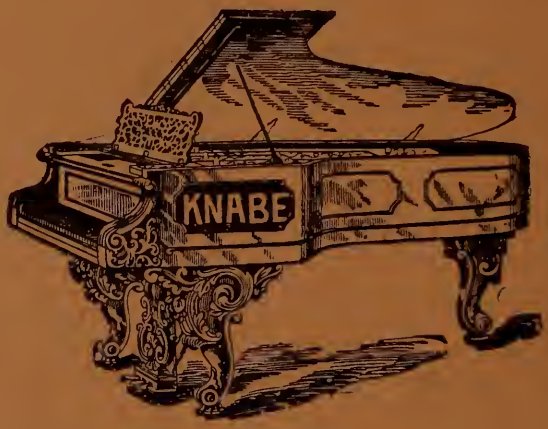
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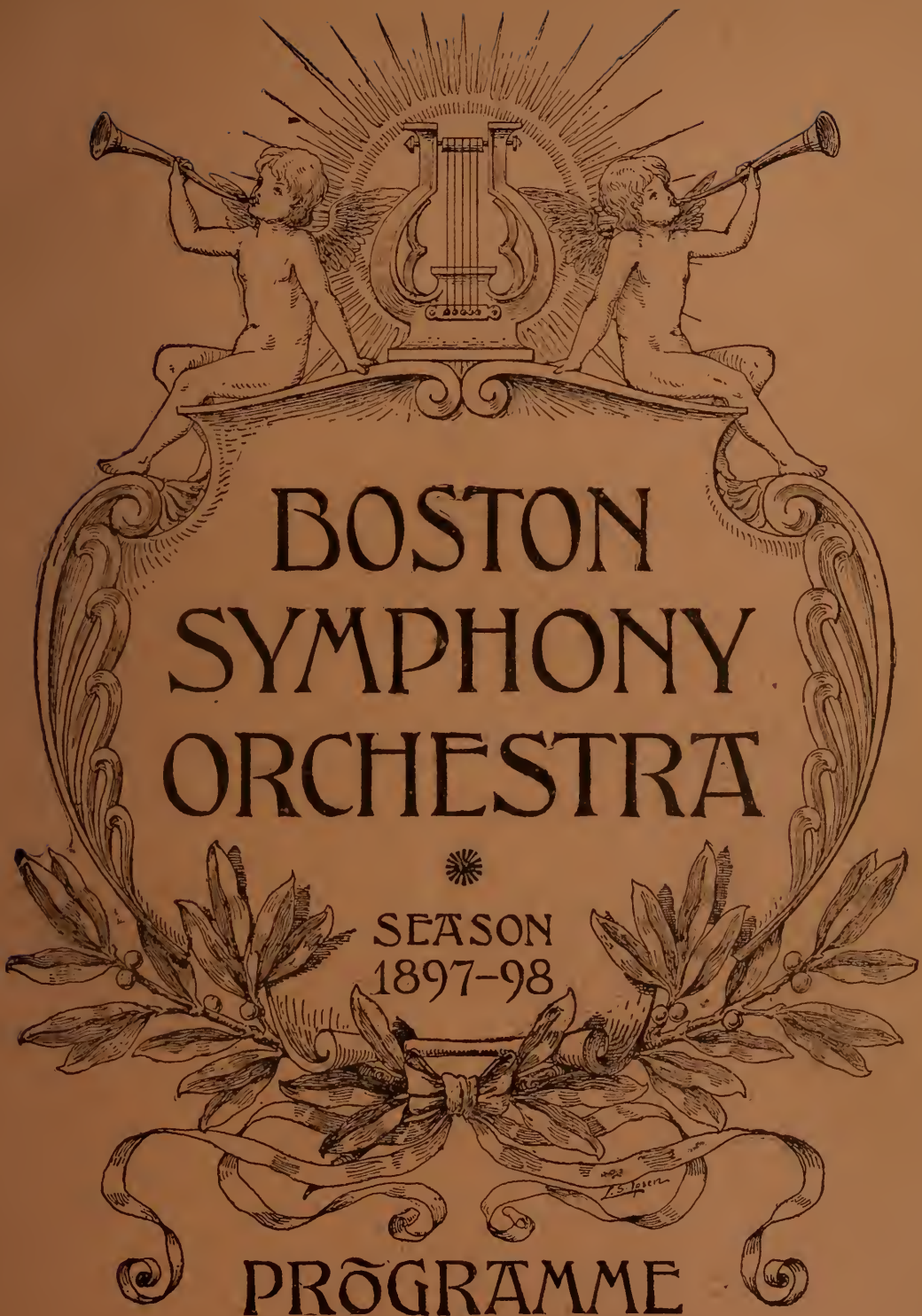
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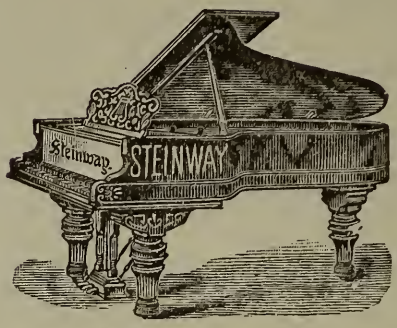
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PROGRAMME.

Nicolai Rimsky-Korsakoff, "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

(First time in Boston.)

Friedrich Gernsheim – – Concerto for Violin, in D major, Op. 42

(First time in Boston.)

I.	Allegro non troppo (D major)	2-2
II.	Andante affettuoso (F-sharp minor)	4-4
III.	Finale: Allegro energico e con brio (D major)	2-4

Robert Schumann – – Symphony No. 1, in B-flat major, Op. 38

I.	Andante un poco maestoso (B-flat major)	4-4
	Allegro molto vivace (B-flat major)	2-4
II.	Larghetto (E-flat major)	3-8
III.	Scherzo: Molto vivace (D minor)	3-4
	Trio I.: Molto più vivace (D major)	2-4
	Trio II. (B-flat major)	3-4
IV.	Allegro animato e grazioso (B-flat major)	2-2

Peter Tchaikovsky – – Italian Capriccio, for Orchestra, Op. 45

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On the title-page of the score of this composition is printed the following "Program":

Let God arise, let his enemies be scattered: let them also that hate him flee before him.

As smoke is driven away, so drive them away: as wax melteth before the fire, so let the wicked perish at the presence of God.— PSALM LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him.

And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun.

And they said among themselves, Who shall roll us away the stone from the door of the sepulchre?

And when they looked, they saw that the stone was rolled away: for it was very great.

And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted.

And he saith unto them, Be not affrighted. Ye seek Jesus of Nazareth, which was crucified: he is risen.— ST. MARK, XVI.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells.

This overture was written in 1888. It begins with a slow introduction, *Lento mystico — Maestoso — Andante lugubre, sempre alla breve*, in D minor, in which an ecclesiastical theme in 5-4 time is worked out in alternation with a more suave phrase in 2-2 time, interrupted at times by flute and harp cadenzas.

The main body of the overture, *Allegro agitato* in D minor (2-2 time), begins with the exposition and extended development of the first theme, taken from the ecclesiastical melody of the introduction, first in the strings and clarinet, then in fuller and fuller orchestra. This is followed after a while by the announcement of a second theme, *Poco più sostenuto e tranquillo*, in E minor, first given out in double octaves by the violins and

* These two verses are printed both in Russian and in French; it is noted after the French version that it is made from the translation of the Septuagint adopted by the Russian Church. In the King James Bible this Psalm stands as LXVIII.— W. F. A.

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as a *tutti* in the dominant, A major. Then follows an unaccompanied cadenza for the solo instrument, leading to some arpeggio passage-work for the same against figures from the first theme in the orchestra. A *fortissimo* orchestral *tutti* follows, on a new version of the second theme, which the solo instrument soon takes up and develops in double-stopping; more figural passage-work follows, leading to a resumption of the second theme in the shape in which it first appeared, but now beginning in F minor. A *tutti* of strong passage-work follows, leading up to a short coda on the first theme, with which the movement ends. The form of this movement is somewhat defective: the first part may be said to end, and the free fantasia begin, at the unaccompanied cadenza; the third part begins with the return of the second theme, the return of the first theme being reserved for the coda.

The second movement, *Andante affettuoso* in F-sharp minor (4-4 time), is a romanza on two themes, the first in F-sharp minor (4-4 time), the second in F-sharp major (12-8 time). The development of both of these is simple, although there is at times a considerable elaborateness in the accompaniment. A striking effect is produced by the return of the first theme after the second, as an orchestral *tutti*, with the melody in the bass. The second theme returns once more at the end as coda.

The Finale, *Allegro energico e con brio* in D major (2-4 time), is a brilliant rondo on two principal and two subsidiary themes, worked up in alternation, and returning ever and anon in true rondo fashion. There is a good deal of shifting of key, especially in the various returns of the first theme. The movement ends with a short free coda in 6-8 time.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to August Wilhelmj.

ENTR'ACTE.

TCHAIKOVSKY AND RIMSKY-KORSAKOFF.

PETER ILYITCH TCHAIKOVSKY was born at Votkinsk, in the government of Viatka, Russia, on December 25, 1840, and died in St. Petersburg on November 6, 1893. NICOLAI ANDREYEVITCH RIMSKY-KORSAKOFF was born

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Who'll buy my lavender, by E. German.
How delicious is the winning, by A. L.
When dull care, by H. Lane Wilson.
Stand to your horses, by M. V. White.
Three little songs, by M. V. White.
Marching along, by M. V. White.
Come, sweet morning, by A. L.
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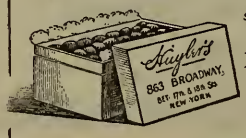
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Of Tchaikovsky, the French critic and musical writer Albert Soubies writes as follows, in his excellent *Précis de l'Histoire de la Musique Russe* (published in 1893):

"In critical times the rôle of the moderates is often not particularly enviable; the 'come-outers' are not sorry to be unjust to them. Thus the critics belonging to the new school and their adherents have shown themselves, at times, severe toward two Russian musicians, both of whom were yet prolific and well gifted: Rubinstein and Tchaikovsky. We will call them, in lack of another term, eclectics, because, without being unprogressive or retrograde, they confined themselves within the limits of no program, and have, in their music, reflected influences which seemed to them at the time salutary and beneficial.

.

"Mr. Tchaikovsky's fertility is almost proverbial. In the course of an existence which has not yet sensibly exceeded two score and ten, he has produced an enormous number of works in every branch of musical art. Destined for the magistrature by the distinguished family from which he sprang, it was only after very complete literary and legal studies that he applied himself seriously to music, in which he was not long in making a considerable name for himself. He has been reproached, and with a certain acerbity, with a little indecision in resolution; he has proceeded from more than one master and has been in turn under the influence of several schools. Schumann and Mendelssohn have had their share in his pre-possessions, no less than Berlioz and Wagner.

.

"Mr. Tchaikovsky's profound knowledge, the suppleness of his pen, his remarkably skilful hand, all these gifts which he displays at times with too much self-complacency, without care for measure in development, have naturally found their employment in orchestral music (marches, symphonies, orchestral suites, symphonic poems, serenades) and in chamber-music."

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César Cui* says of him, in his *La Musique en Russie* (published in 1881):

"Tchaikovsky . . . is the man of the symphony much more than of vocal music. His fancy, liberated from the shackles of text and declamation, takes wider and freer flight in the instrumental field. There rhythmic variety, counterpoint, imitations, of which he is so fond, have all their reason of being, whereas the clarity that vocal music needs would suffer from too frequent employment of these accessories. Tchaikovsky's orchestral music is distinguished for richness of themes and developments, of harmony and instrumentation. But these precious gifts are not all perfectly balanced in him. Thus he is too unfastidious in his choice of melodic ideas, amongst which one is shocked to find, side by side with truly delicious themes, some very ordinary, even vulgar melodies. It is sad, too, that Tchaikovsky lacks depth and force. He is fond of light, graceful, pleasing melodies; he feels at home in a sentimental vein that is just the least bit monotonous. There is prolixity in his developments; the connection between his themes is at times too summarily established. His mode of writing is not sufficiently chastened; his symphonic style sometimes degenerates into a dramatic and melodramatic style.

"Tchaikovsky's harmony is, in general, fresh, rich, and interesting, but at times far-fetched and wanting in naturalness. As for his instrumentation, it is very beautiful, of great vividness of coloring, and highly effective. He plays with the tints of the orchestra with admirable ease.

"To sum up, we will say that Tchaikovsky is a musician of exceptional talent, but abuses his technical facility; he is not severe enough a judge of himself, he writes too much, and the quantity of his works hurts their quality. And, to say all, what we should have liked to find in Tchaikovsky's

*César Antonovitch Cui was born at Vilna on January 6, 1835. His education was begun at the Gymnasium in his native town; thence he went to the School of Engineering and the Academy of Engineering in St. Petersburg; after finishing his course at the last, he was appointed successively assistant teacher, teacher, adjunct professor and professor of fortification there. His *Textbook of Field Fortification* (3rd ed., 1880) and a shorter *Outline of the History of Fortification* are generally recognized as high authorities on the subject. Cui had been interested in and studied music from a child; he had regular theoretical instruction from Moniuszko, and studied the scores of the great masters with Balakireff. In 1864–68 he was musical correspondent of the *St. Petersburg Gazette*, and fought bravely for the cause of Schumann, Berlioz, and Liszt. In 1878–79 he published a series of articles on Music in Russia in the Paris *Revue et Gazette musicale*. As a composer, Cui is prominent in the neo-Russian school together with Rimsky-Korsakoff, Dargomyjsky, Moussorgsky, and others.

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works is a little more of progress beyond himself and a more marked difference between the composer's last works and those of his débuts." *

After studying law and entering the government service, Tchaikovsky applied himself to the study of music at the age of twenty-two, entering the St. Petersburg Conservatory, then recently founded by Anton Rubinstein. His progress was exceedingly rapid, and in 1865 — three years after his entering the Conservatory — he was appointed professor of harmony at the Conservatory in Moscow, which position he held up to his resignation in 1878. After this he devoted himself wholly to composition, living alternately in St. Petersburg, Italy, Switzerland, etc. During a great part of his life he, with Nicolai Rubinstein, was energetically active in furthering the cause of musical education in Russia. In 1888–89 he made a professional trip to England, where he conducted many of his own works; and in 1890–91 made a similar visit to Paris. He was a man of exceedingly wide and thorough culture, much admired and beloved. Arthur Pougin gives the following account of his death, in *Le Ménestrel* of November 12, 1893:

"I am told that, on Saturday evening, the artist had drunk a glass of water that had not been boiled, while dining at an eating-house; on Sunday morning symptoms of cholera showed themselves, the effects of which all the physicians' efforts failed to overcome; at three in the afternoon he lost consciousness, and on Monday at three in the morning breathed his last."

The feeling in Russia of the new school men toward Rubinstein and Tchaikovsky, as eclectics and "too German," is very like that of the leaders and adherents of the new school in Denmark, Sweden and Norway

* It is well to remember that Cui wrote this before the appearance of Tchaikovsky's "Pathetic" symphony and his E-flat minor quartet.— W. F. A.

BOSTON, Oct. 9, 1897.

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Yours sincerely,

(*Signed*) MAXINE ELLIOTT.

toward Niels Gade. The Russian come-outers show no little admiration and reverence for Rubinstein and Tchaikovsky, as composers of genius, but refuse to recognize them as national leaders; they find their eclecticism incompatible with the purely Slavic spirit which, in their eyes, should mark a Russian musician. In the same way, Edvard Grieg, while admiring Gade's genius with no little warmth, could not refrain from lamenting his "too timid Scandinavianism."

Of the new Russian school Albert Soubies writes as follows:

"What characterizes this new school is that it was formed by 'conscious' artists, who had meditated much on all musical problems, were gifted with a very wide-awake critical instinct, and with whom well-thought-out and calculated æsthetic principles generally preceded artistic production. The movement started by them may be compared to the one inaugurated by Schumann and his friends, in the fermentation of ideas for which the militant *Neue Zeitschrift für Musik* was distinguished in Leipzig.

"Note, too, that, if there be one modern German master who has deeply influenced the development of this new school, that one is precisely Schumann. As regards Wagner, . . . the young Russian musicians have maintained an independent attitude; they have pursued a path often parallel to his, but always different; what they have sought from him is principally lessons in technique.

"Messrs. Balakireff and Cui were the two promoters of the new ideas; round about them were gradually grouped Messrs. Rimsky-Korsakoff, Moussorgsky, and Borodin.

"Without relinquishing their own individuality, these composers had certain conceptions, certain tendencies in common. For instance, they resolved to bring their chief efforts to bear upon the opera. As far as regards the symphony, they looked upon it as emancipated henceforth, whereas the evolution of the musical drama seemed to them still incomplete. Hostile to Italian music, which they considered superficial and too merely fashionable, objecting to the composite aspect of the art of Meyerbeer and Halévy, they agreed with Wagner as to the goal to be striven after, but were not of his opinion as to the means to be employed. Here is one of their principal axioms: 'dramatic music must always have an intrinsic value, as absolute music, apart from the text.' This single point allows us to measure the distance which separated them from the German

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master, to whose works this precept evidently does not apply. Moreover, following Wagner's example, the Russian masters have the greatest care for expression, for unity of character; like him, they seek musically to realize logical, well-constructed, self consistent characters; but they reject the principal Wagnerian methods, especially the *Leitmotiv*.

"When they have treated national subjects, the Russian musicians have attributed great importance to the employment of Slavic folk-songs; it may be said that they have constituted them one of the bases of their art. In Russian countries these songs have a special degree of brilliancy, of suppleness, an often exquisite colouring, a profound and indefinable accent. The variety of times, rhythms, and modes adds still more to their value and richness. Collections of these artless melodies were made long ago. One of the oldest is that made by Pratch of Prag, the second edition of which is in two volumes and comprises a hundred and forty-nine airs. It was from this collection, by the way, that Beethoven took the themes of his quartets dedicated to count Rasoumoffsky. Not content with treating songs of this sort, the new Slavic composers took pains to collect them together and edit them. Let us mention the collection made by Mr. Balakireff and, above all, the one by Mr. Rimsky-Korsakoff.

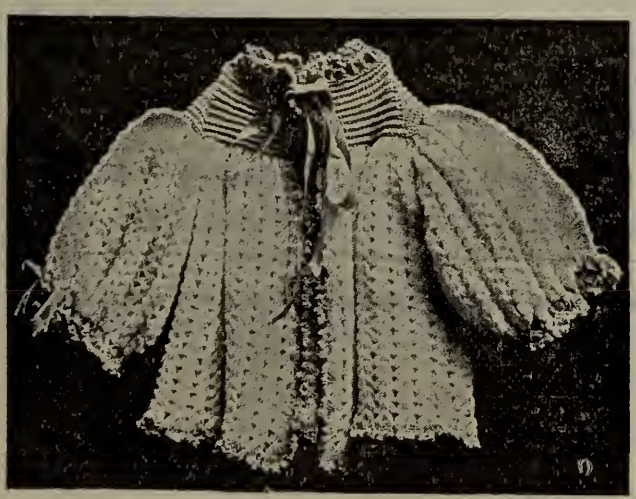
"With this composer we will begin the study of the group of the new school. His first opera, *The Maid of Pskov*, dates back to 1873; that is to say, it came hardly later than Dargomyjsky's *Stone Guest*, a work, it will be remembered, the orchestration of which was finished by Mr. Rimsky-Korsakoff.

.

"A certain inexperience shows itself here and there in this first work; but one feels in it nevertheless a very interesting musician's nature, which is not without some analogy to Glinka's. A keen and ingenious harmonist, at times even a little over-subtile, Mr. Rimsky-Korsakoff often attains to the pitch of grandeur, for instance, in the second act, which is at once the shortest and the best in the work. The characters are moreover well set upon their feet, and the composer knows how to give them a characteristic physiognomy. The choruses are particularly remarkable.

"Mr. Rimsky-Korsakoff has also written for the stage *The May Night*, an opera in three acts, and *Snyegorutchka* (*The Snow Girl*), a fantastic opera in four acts. *The May Night* seems to us inferior to the *Snow Girl*,

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the music of which is delightful and a very marvel of freshness and purity. The parts of the Snow Girl and of the Shepherd are exquisite at all points, drawn with incomparable lightness of touch. The entr'acte before the third act is of rare value. As much must be said of nearly all of the third act, in which there are two scenes of the highest order, one for two characters, the other for three. The only apparent defect of the work is its monotony; certain developments are rather long and insufficiently diversified.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written in 1841. It was written after the symphony in D minor, but performed first at a concert given by Clara Schumann at the Leipzig Gewandhaus on March 31, 1841. The one in D minor originally entitled *Eine symphonistische Phantasie*, was given as the "second symphony" at a concert in the same place on December 6, 1841; the original version of the work now known as *Overture, Scherzo, and Finale* was also brought out at this concert. But neither of these two works met with as much success as the first; that had been rehearsed aud conducted in the most masterly way by Mendelssohn; but Mendelssohn moved to Berlin before December, and the two other works were not so well given. Schumann thought that the two together were perhaps too much for the public. The result was that he published only the B-flat symphony, as No. 1, and returned the two others to his portfolio. A revised version of the D minor was published in 1851 as "fourth symphony, opus 120"; the final version of the *Overture, Scherzo, and Finale* (which Schumann is said to have first meant to call a *Sinfonietta*) was not published until 1854, although this version was completed in 1845. But the success of the B-flat symphony was unquestioned from the first. The work bears no descriptive title, but Schumann once said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony."

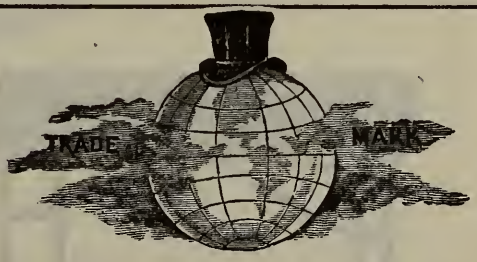
The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigourous phrase in the horns

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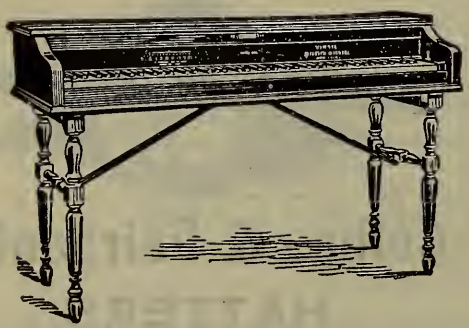
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and trumpets, answered with enormous power by the full orchestra.* Then come some stormy accents in the basses, with full chords in the brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando;* this ushers in the main body of the movement.

The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of, this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies — the one beginning the second phrase, the other closing the first — imparts a certain striking tartness to the whole; seldom has happier use been made of an intrinsically harsh cross-relation. The further development of the theme leads after a while to a modulation to the key of C major; the horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming,— just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme, given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savours about equally of A minor and D minor. The second section, however, ends quite distinctly in F major

* A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D — that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect:, five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones) producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.



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(and with parallel 5ths between treble and bass, too — but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The beginning of the third part of the movement is strikingly dramatic and original. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in which it was heard at the opening of the *Andante* introduction. After this grand outburst, the development proceeds as in the first part of the movement, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant, martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the colouring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately. Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some passage-work on a new episodic theme leads to a third appearance of the first theme now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major (closing on the dominant D major chord); it is thus enchained with the next-following movement.



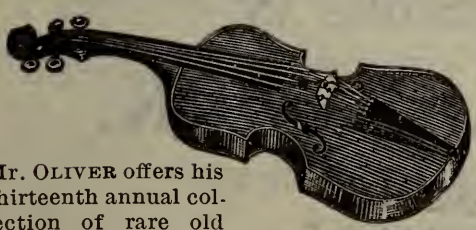
The third movement, Scherzo: *Molto vivace* in D minor (3-4 time) begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G — not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the sub-dominant; the real key is D minor. The first Trio, *Molto più vivace* in D major (2-4 time), brings some delicious interplay of harmony between the strings and wind; it is developed at considerable length, and followed by a repetition of the Scherzo. Then comes a second Trio in B-flat major (rapid 3-4 time), which consists of imitative contrapuntal work on an ascending and descending scale-passage. A second repetition of the Scherzo follows, after which a short coda, in the rhythm of the first Trio, closes the movement.*

The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfullest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings. The score is dedicated to Friedrich August, King of Saxony.

*The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.

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Italian Capriccio, for Orchestra, Opus 45 . Peter Tchaikovsky.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

This fanciful composition opens with a slow introduction, *Andante un poco rubato* (6-8 time), in A minor. A loud trumpet-call on notes belonging to the dominant chord precedes some strong introductory harmonies in various groups of wind instruments; then the horns, trumpets, bassoons, trombones, and tuba begin a curiously rhythmic accompaniment — somewhat in the Italian style — over which the violins, violas, and 'celli unfold a broad melody of rather mournful character.

After some imitative passage-work on figures from this melody in the wood-wind, over a close *tremolo* in the higher strings, the melody is repeated by the English-horn and bassoon over a string accompaniment. The movement now changes to *Pochissimo più mosso*, and a new theme in A major is gradually developed by various wind instruments in turn over a *pizzicato* bass. The development goes on in *crescendo* for fuller and fuller orchestra, and with more and more elaborate figuration, until we come to an *Allegro moderato* in D-flat major (4-4 time) — beginning, however, in E-flat major — in which the flutes and violins sing a curious, rather gypsy-like melody over a string accompaniment of the Italian cabaletta sort, against strong arpeggio horn-calls, the key soon jumping, rather than modulating, to D-flat major; in this key all the strings, except the double-basses, sing a new cantilena in octaves against a strongly rhythmic accompaniment in other parts of the orchestra. The extended development of this theme leads to a return of the original *Andante*, treated much as at first, and leading in a *pianissimo* chromatic passage in the first violins and violas over to the main body of the composition. This *Presto* in A minor (6-8 time) is a rushing saltarello, worked up with great vivacity, interrupted at one time by a resounding return of the second theme (*Allegro moderato*) of the introduction, in B-flat major, and ending with a *Prestissimo* in 2-4 time.

This capriccio is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets à pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, tambourine, bass-drum and cymbals, 1 harp, and the usual strings. The score is dedicated to Charles Davidoff.

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Third Rehearsal and Concert

Friday Afternoon, October 29, at 2.30 o'clock.

Saturday Evening, October 30, at 8.00 o'clock.

PROGRAMME.

Richard Strauss – Symphonic Poem, "Also spracht Zarathustra"

F. David – – – – – – – Aria, "La Perle du Bresil"

Brahms – – – – – – – – Symphony No. 3

Mozart, Recitative and Aria, "Non parentar," from "The Magic Flute"

Weber – – – – – – – "Invitation to the Dance"

Arranged for Orchestra by FELIX WEINGARTNER.

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Mrs. MARIAN TITUS.

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Mr. EMIL PAUR, Conductor.

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. . . THURSDAY EVENINGS, . . .

OCTOBER 28, NOVEMBER 18, DECEMBER 9,
JANUARY 6, JANUARY 27,
FEBRUARY 10, FEBRUARY 24, MARCH 17,
APRIL 7, and APRIL 28.

AT 7.45 O'CLOCK.

SOLO ARTISTS.

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Madame SZUMOWSKA. Mr. SILOTI.
Mr. JONAS. Mr. KNEISEL. Mr. LOEFFLER.
And others, to be announ ed.

First Concert, Thursday, October 28, at 7.45 p.m.

Programme.

BRAHMS	Tragic Overture, Op. 81
DAVID	Aria, "La Perle du Brésil"
BEETHOVEN	Symphony No. 7, in A major, Op. 92
MOZART .	Recitative and Aria, "Non parentar," from "The Magic Flute"
CHABRIER	Rhapsody for Orchestra, "España"

(First time at these concerts.)

Soloist, Mrs. MARIAN TITUS.

Subscription tickets, with reserved seats for the series of ten concerts, $7.50, on sale at the University Book Store, Saturday morning, October 23, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

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FRANZ KNEISEL, First Violin. OTTO ROTH, Second Violin.
LOUIS SVECENSKI, Viola. ALWIN SCHROEDER, Violoncello.

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PROGRAMME.

First Concert, Monday Evening, October 25, at 8.

J. HAYDN Quartet in D major, Op. 50, No. 6
(First time at these concerts.)

L. VAN BEETHOVEN . . Quintet in E-flat, for Piano, Oboe, Clarinet, Horn, and Bassoon.
(First time at these concerts.)

P. I. TSCHAIKOWSKY Quartet in F major, Op. 22
(First time at these concerts.)

ASSISTING:

Mme. HELEN HOPEKIRK, Piano; Messrs. A. WEISS, Oboe; L. POURTAU, Clarinet; A. HACKEBARTH, Horn; and H. LITKE, Bassoon.

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Programme of Second Concert, November 2.

KNEISEL QUARTET.

BRAHMS Quartet in C minor, Op. 51

SCHUBERT . . . Variations from the Posthumous Quartet in D minor

DVORAK Quartet in F major (American)

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Assisted by

Frau Maas-Tapper, Mr. C. Stasny,

and others,

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Programme of the First Concert, Monday Evening, November 29.

BEETHOVEN Quartet, Op. 74, E-flat major

SMETANA Trio, Op. 15
(First time.)

MOZART Quartet, D major

Later programmes will include the Quartet, E major, Dvorak; Quintet, Dobrzyriski; Sonata, Klengel; Quartet, Stenhammer, etc.

Subscription tickets, with reserved seats for the series, $3. Sale opens at Steinert's, 162 Boylston Street, Monday morning, October 25.

The October number of the enlarged

MUSICAL RECORD,

edited by Philip Hale, contains a fine list of contributors and articles.

JOHN F. RUNCIMAN (of the *Saturday Review*, London). **"Bayreuth, 1897."**
WILLIAM F. APTHORP. "Symphony Concert Programmes."
WILLIAM J. HENDERSON. "Music in New York."
WILLIAM ARMSTRONG. "Music in Chicago."
M. DE NEVERS. "Melba's Debut at Milan."
PHILIP HALE. "The Worcester Festival."
HORATIO W. PARKER writes on his new Oratorio, "St. Christopher."
VANCE THOMPSON contributes an original poem.

There is a review of Tinel's new Oratorio by M. KUFFERATH.

The October number also contains a new Heliotype of MELBA, never before published, size 9 x 12 inches.

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Mr. ARTHUR M. CURRY

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The object of these classes is to give a clearer understanding of musical works of art, the lessons being in the form of lectures, with performance on the piano of the works analyzed.

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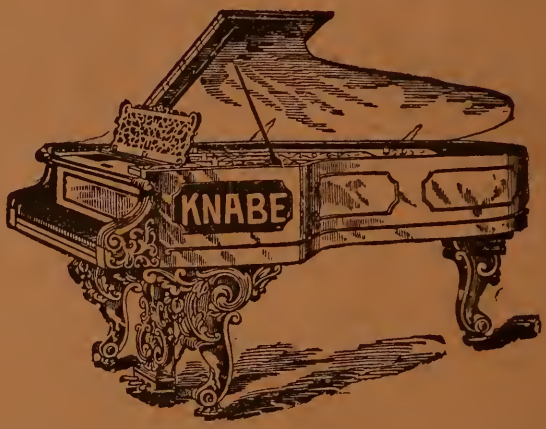
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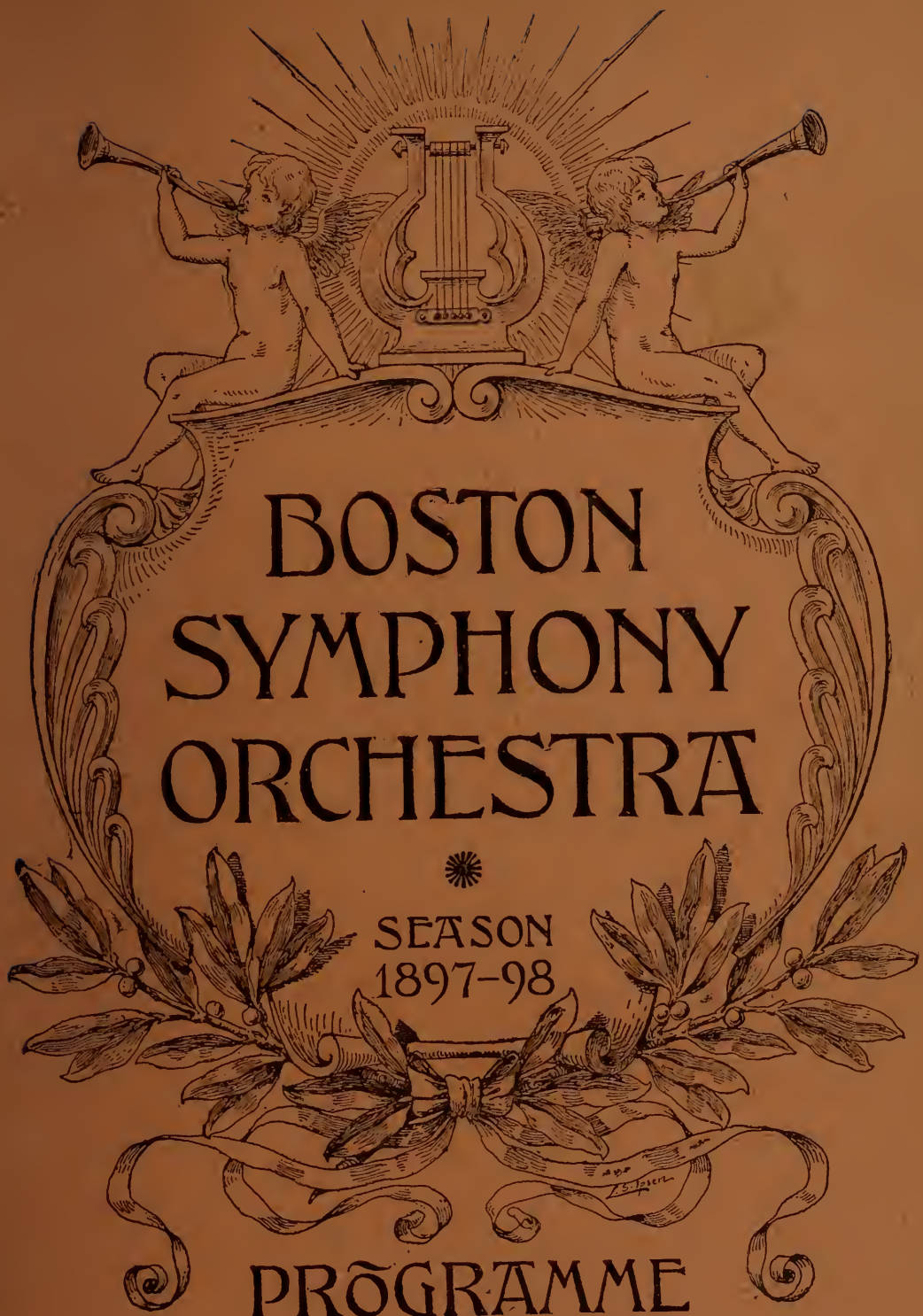
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SEASON 1897–98

PROGRAMME

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PROGRAMME

OF THE

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Third Rehearsal and Concert.

Friday Afternoon, October 29, at 2.30 o'clock.

Saturday Evening, October 30, at 8.00 o'clock.

PROGRAMME.

Johannes Brahms – – – Symphony No. 3, in F major, Op. 90

I.	Allegro con brio (F major)	6-4
II.	Andante (C major)	4-4
III.	Poco Allegretto (C minor)	3-8
IV.	Allegro (F minor)	2-2

Wolfgang Amadeus Mozart, – Recitative, "Non paventar," and Aria, "Infelice," from "Il Flauto magico"

Richard Strauss, Symphonic Poem, "Thus spake Zarathustra," Op. 30
(First time in Boston.)

Félicien David,
Bird Song, "Charmant oiseau," from "La Perle du Brésil"

Karl Maria von Weber – – "Invitation to the Dance," Op. 65
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Soloist, Mrs. MARIAN TITUS.

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SYMPHONY NO. 3, IN F MAJOR, OPUS 90 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This symphony appeared in 1884. The first movement, *Allegro con brio* in F major (6 4 time), has, like the whole of Schumann's symphony No. 2, in C major, opus 61, the peculiarity of a frequently recurring phrase of evident thematic significance, although it is not one of the regular themes of the movement. Yet with this difference, that the theme in Schumann's symphony is to be regarded as a sort of musical motto to the whole work, whereas this one of Brahms's is plainly the counter-theme of the first theme of the movement. The main body of the movement begins immediately, and without introduction, with the announcement of this phrase in the wind instruments in full harmony, followed by the announcement of the real first theme by the violins in octaves, over harmony in the violas, 'celli, and trombones, with the counter-theme as a bass in the double-basses and double-bassoon. Now the striking peculiarity of this juxtaposition of theme and counter-theme, which would otherwise have little to attract the attention, is that the one is in F minor, while the other is in F major. The first figure of the theme runs on the notes of the chord of F major (F, C, A, F, C in descending, with a short passing G); the phrase which constitutes the counter-theme is F, A-flat, F, in ascending. Thus the A-natural in the first measure of the upper voice makes a rank cross-relation with the A-flat in the second measure of the bass!* This cross-relation, right at the beginning of a movement and as an essential factor of the conjunction of two themes, has been much commented on. That Brahms has been in no wise mealy-mouthed about it is sufficiently evident from the *sforzando* marks in the bass, which bring it into all possible prominence. It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has no sense

* It is true that this cross-relation also occurs in the initial announcement of the counter-theme itself. The flutes, oboes, and third horn have the melodic progression F, A-flat; but the first chord is that of F major, with an A-natural in a middle voice, after which the A-flat in the upper voice comes in as undeniably "*querständig.*" But the rankness of this cross-relation is here sufficiently toned down by the second chord (the one containing the A-flat) being an inversion of the diminished 7th. In the first two measures of the combined appearance of theme and counter-theme, however, no such harmonic palliation is to be found, and the cross-relation stands out as frankly as possible.

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nor meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am,

the idea being still further carried out by the second phrase of the theme suddenly shifting to the chord of D-flat major, where the A-flat of the counter-theme is quite at home. The first theme is briefly developed, without our hearing anything more from the dread counter-theme; but in the ensuing subsidiary passage it returns again (A, C, A in the bass; F, A-flat, F in the violins; and the same later on in the bass), and gives the dominant coloring of the situation; the counter-theme seems to be getting the upper hand! But soon a truce is cried to the conflict: a modulation to A major brings in the melodious second theme, sung by the clarinet against an accompanying phrase in the bassoon, over a double drone-bass in the lower strings. Then the violas and oboe (later the violas and flute) take up the melody, the strings coming in at the close with a brief antithetical phrase. All this second theme has been in 9-4 time; its character is wholly cheerful and sunny. But immediately with the beginning of the concluding period and a return to 6-4 time the oboe once more brings back the grim counter-theme (A, C, A), and the passage-work assumes a more serious and even violent character up to the repeat at the end of the first part of the movement.

The middle part, or free fantasia, is not very long, but is quite elaborate, both first and second themes coming in for their share of the working-out, and the grim counter-theme being made the subject of some new melodic developments in the horn and oboe.

The third part of the movement begins with a twice repeated announcement of the counter-theme in full harmony (F, A-flat, F in the woodwind, horns, trumpets, and strings; and the same repeated in the trumpets, horns, trombones, and bassoons), making way for the announcement of both theme and counter-theme together, as at the beginning of the movement. The development is very similar to that in the first part, save that the 9-4 second theme now comes in D major. The long and elaborate coda begins with a strong reassertion of the first theme in F major over

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FRANK W. HALE, General Manager,
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the dread counter-theme in the bass; only now, in its last tussle for the supremacy, the latter seems to try subtile finesse instead of open violence. It now appears, not as F, A-flat, F, making its old harsh cross-relation with the theme, but as C, E-flat, C, thus softening the harmony. But this time the theme itself gains the upper hand, the last attempt of the counter-theme being silenced by an uprising of all the strings to proclaim the joyous theme, which then sinks back to *pianissimo*, victorious, if exhausted by the battle.

The second movement, *Andante* in C major (4-4 time), opens with a quiet, simple theme, played in four-part harmony by the clarinets and bassoons, the flutes and horns coming in to enrich the coloring toward the end of each phrase, and the last measures of the several phrases being freely echoed by the violas and 'celli, also playing in four parts. A certain melodic resemblance has often been noticed between this theme and the prayer in Herold's *Zampa*, a resemblance, however, which does not hold good beyond the first half measure. The theme is simply developed, in the manner just described, for twenty-three measures; it is followed by a shorter variation for all the strings, wood-wind, and horns, after which a short transitional passage in the strings leads over to the second theme, a melody in which we find the characteristically Brahmsish alternation of triplets with groups of even notes, sung in octaves, alternately by the clarinet and bassoon, and the oboe and horn. This melody is essentially in A minor and D minor, but the accompanying plain harmony in the strings has little to do with either of these keys. The antithesis of this theme, alternately in the strings and wind, is frankly in D major, and is followed by some exceedingly weird transitional harmonies which lead back to the return of the first theme in the dominant (G major) in a new and more elaborate figural variation. The development continues long on this theme, it returning at last in the tonic in a variation that is based upon its original shape. An episode of *cantilena* in the first and second violins leads to a return of the weird harmonies mentioned above. Then comes a short coda on fragments of the first theme, first in the clarinets and bassoons, then in solemn harmonies in the brass, soft rising arpeggj in the oboe and flute leading to the closing chords.

The third movement, *Poco Allegretto* in C minor (3-8 time), opens with a *cantabile* theme in the 'celli, to a waving arpeggio accompaniment in the violins and violas, a bass in the double-basses *pizzicati*, and sustained har-

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monies in the flutes. The theme is then taken up by the first violins, to a similar accompaniment, the clarinets and bassoons adding their coloring as a background. The antithesis of the theme appears in the shape of contrapuntal passages between the 'celli and first violins, to the same accompaniment. Then the theme is taken up again by the flute, oboe, and horn in octaves, the accompaniment growing more and more elaborate. A change to A-flat major brings in the second theme, a succession of the weirdest harmonies in the wood-wind over a syncopated bass in the 'celli, the other strings coming in later with accompanying arpeggj. The antithesis of this theme is a more flowing, melodious passage in full harmony in the strings. The weird thesis returns once more in the wind, and a brief premonitory transitional passage leads to the return of the first theme in the tonic (C minor), sung by the horn, then by the oboe, to a similar accompaniment to that at its first appearance ; the antithesis now falls to the bassoon and oboe, and is developed to a free episode, after which the thesis comes in for the last time in the first violins and 'celli in double octaves, and a short free coda closes the movement. This is really a second slow movement, a sort of romanza, there being nothing in the symphony to correspond to the usual scherzo.

The fourth movement, *Allegro* in F minor (2-2 time), begins with the announcement of its first theme *piano e sotto voce*, by all the strings and the bassoons in octaves, a melody of distinctly Hungarian character.

After this simple exposition, the theme is then taken up in 3ds and 6ths by the flutes, clarinets, and bassoons over alternate rising arpeggj in the 'celli and violas and a *pizzicato* bass. Two soft E-flats in the trombones introduce the second theme, *pianissimo* in A-flat major, a more solemn, march-like theme, given out in full harmony by the strings and wind. It is followed by a subsidiary passage in which a new, more lively theme is worked up by the full orchestra (but without trombones) with occasional hints at the first theme in the original key of F minor, and leads to the third theme, a buoyant, joyous melody in which we again recognize the "Brahms triplet," given out first by the 'celli and horn, then by the first violins and wood-wind, to an accompaniment with running contrapuntal bass in the strings. This theme is developed in climax, ending in *fortissimo* with a hint at the first theme, and followed by another subsidiary passage on a new, wildly energetic theme in syncopated rhythm. The development of this last, with occasional hints at the first theme, brings the first part of

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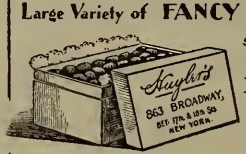
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the movement to a close. A very short transitional passage on fragments from the first theme leads to a return of the same in the tonic F minor in the wood-wind over a *pizzicato* accompaniment in the strings. The part of the movement we are now entering upon is, in its main constructive outlines, a repetition of the first part; yet it is full of divergencies in detail and the writing is infinitely more elaborate: it partakes both of the character of a "third part" and of a free fantasia. It leads to a long coda, beginning, after some soft, mysterious transitional work, with a return of the first theme in F minor, in the flutes, clarinets, and bassoons in 3ds and 6ths over rising arpeggj in the strings, leading to a change to *Un poco sostenuto* in which an augmentation of the theme in the oboes over sustained harmonies in the horns and trumpets and rustling arpeggj in the muted strings leads suddenly to the most unexpected outburst into F major. The rustling of the strings continues; various instruments call to and answer one another on scraps of the first theme, when all of a sudden the oboe, then the horn, bring back the grim counter-theme (B-flat, D-flat, B-flat) from the first movement. This is followed by a soft return of the solemn second theme in the trombones and wind, the strings keeping up their gentle rustling to the end. The harmony soon falls into reminiscences of the old struggle between major and minor in the first movement; scraps of the first theme of the finale itself keep sounding in the bassoon and 'celli, as the flutes and oboes make one last, dying attempt to reinstate the old grim F, A-flat, F of the counter-theme; but it is of no avail, the major mode establishes itself for good and all as the strings in *tremolo* softly hover down over the sustained harmonies in the wind with what seems like the redeemed and disembodied spirit of the original first theme of the first movement. The ending of this finale is one of the most highly poetic I know of in all orchestral music: the dramatic significance the last themes have acquired during the first movement imparts an indescribable atmosphere of pathos to it all. It is, however, really only the *ghost* of the first theme of the first movement that thus returns at the close; for unfortunately, either intentionally or by miscalculation, Brahms has so written it that it is perceptible only to the eye, but is not to be detected by even the most carefully intent ear. The theme is so veiled in the *tremolo* of the muted strings that its melodic outline is evanescent, and no one would notice it, save in the printed score.

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This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

RECITATIVE, "*Non paventar*," AND ARIA, "*Infelice*," FROM "IL FLAUTO MAGICO" WOLFGANG AMADEUS MOZART.

(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Die Zauberflöte, grand opera in two acts, the text by Emanuel Schikaneder, the music by Mozart, was first given under the composer's direction at the Theater an der Wieden in Vienna on September 30, 1791. The subject runs on the mysteries of Freemasonry, and the libretto is probably wholly comprehensible only to members of the Masonic order. It is the one *great* opera Mozart wrote to a German text, and was his last opera. It was not particularly well received at first, but soon became popular and made its way all over the musical world; it is one of the exceedingly few instances on record of an opera's holding the stage well by the force of its music alone, and in spite of a poor and generally incomprehensible libretto. The score is noteworthy for covering well-nigh the entire field of vocal music, as it was known in the composer's day, from the simple song (*Strophenlied*) and light *opera buffa* to grand tragic opera, the oratorio, and the figured choral. The opera was first given in Berlin on May 12, 1794; in Hamburg on November 19 of the same year; in Leipzig, in 1809; in Dresden, on October 27, 1818. A pasticcio arrangement, with intercalated music from some of Mozart's other operas, by Ludwig Wenzel Lachnith, to a new text by Morel de Chedeville, was brought out under the title of *les Mystères d'Isis* at the Académie de Musique in Paris on August 20, 1801; whether the contumelious punning nickname of *les Misères d'ici* by which this "infamous pasticcio" was currently known in Paris years afterward was Berlioz's invention, or not, I have been unable to find out. The opera was given according to Mozart's original score, but with a new text by Nuitter and Beaumont, at the Théâtre-Lyrique in Paris, as *la Flûte enchantée*, on February 23, 1865. It was first given in London in Italian, as *il Flauto magico*, at the King's Theatre on June 6, 1811; in German, at Covent Garden on May 27, 1833; and in English, as *The Magic Flute*, at Drury Lane on March 10, 1838. Its first performance in the United States was in Italian, in New York on November 21, 1859.

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The recitative and aria sung at this concert are in the part of Astrafiammante, "Queen of the Night." The part is written in an exceptionally high register for *soprano acuto*, and was long famous as one of the most brilliant and difficult *bravura* soprano parts in all lyric drama. The voice-part in the present aria repeatedly touches C and D, and at one time runs up to F-natural. The aria stands in the score as No. 5 in Act I. The Italian text is as follows:

ASTRAFIAMMANTE.

(*Recitativo.*)

Non paventar, amabil figlio: nota m' è l' innocenza tua, la tua pietade: a te, saggio garzone, a te conviene di madre oppressa alleviar le pene.

(*Aria.*)

Infelice sconsolata,
Qui sospiro notte e dì.
Ahi! la figlia sventurata
L' empio mostro mi rapì.
Le voci tremanti,
I palpiti, i pianti,
Le vane difese,
Le strida, le offese
Ancor mi sonano d' intorno al cor.
Oh ciel! oh ciel! la misera gridò;
A difenderti, Pamina, ahi! la madre non bastò.

Va! ritorla al rapitore,
Tu mi puoi render la figlia!
E se torni vincitore,
Gran mercede a te darò!

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(*Signed*) MAXINE ELLIOTT.

The English prose of which is:

QUEEN OF THE NIGHT (*Recitative*):—Do not fear, lovely son: thy innocence is known to me, and thy compassion: it is for thee, prudent youth, to lighten a grief-stricken mother's woes.

(*Aria*):—Unhappy, disconsolate, here I sigh night and day. Alas! the inhuman monster has stolen my hapless daughter from me. The trembling voice, the palpitations, the sobs, the vain defence, the screams, the injuries, still sound around my heart. Oh, heaven! Oh, heaven! cried the poor wretch; to defend thee, Pamina, alas! thy mother was powerless.

Go, take her back from her ravisher; thou canst give me back my daughter! And shouldst thou return victorious, I will give thee great reward!

The recitative is *Allegro maestoso* in B-flat major (4-4 time) and is brilliantly accompanied. The aria begins *Largo* in G minor (3-4 time), and ends with an *Allegro moderato* movement in B-flat major (4-4 time). The orchestral part is scored for 2 oboes, 2 bassoons, 2 horns, and the usual strings.

ENTR'ACTE.

RICHARD STRAUSS.

RICHARD STRAUSS was born in Munich on June 11, 1864. His father, Franz Strauss, was royal chamber musician and a noted horn-player. The young Richard studied under *Kapellmeister* W. Meyer, in his native city, and first attracted public attention with his F minor symphony, which was produced under Hermann Levi in 1881, he being only seventeen at the time. This early work seems to be the only one of a trio of symphonies that has lived; the story of his writing it is this. Strauss was talking one day with two other young musicians, pupils at the Hochschule, and suggested that each one of the three should write a symphony; after a little discussion, this was agreed upon, and the three symphonies were accordingly written. One of the three young musicians was our own Horatio W. Parker; perhaps he can find his symphony somewhere in his portfolio; or has he burnt it up? Public attention was still more widely called to Strauss by Hans von Bülow's playing a serenade of his (opus 7) for thirteen instruments wherever he gave concerts with the Meiningen Orchestra, of which he was conductor at the time. In 1885 von Bülow attracted him to Meiningen, where he was appointed ducal court music director; but



already in 1886 he threw up the position to return to Munich as third *Kapellmeister* at the Court Opera there, and in 1889 went to Weimar as court *Kapellmeister* with Eduard Lassen. He enjoys a very high reputation as an orchestral conductor.

As a composer, Strauss represents the very latest and newest direction of German musical thought; he may be called the extremist of extremists. His technical mastery of the orchestra is enormous, and he has followed Berlioz and Wagner in the direction of a lavish employment of orchestral material in very full scores. His general style of orchestration is more like Wagner's than like any of the more modern French and Russian masters of instrumentation; though he has of late years shown a fondness for elaborate ornamentation in orchestral writing that goes far beyond Wagner and reminds one more of the French and Belgians. Like the French, too, he has followed Liszt in his predilection for the symphonic poem, though his opera, *Guntram*, of which he wrote both text and music, is distinctly Wagnerian. He also evinces much of Wagner's fondness for polyphonic writing in general. He is no relation of the famous Vienna family, the "Waltz Kings."

Strauss has produced the following works:

Sonata for pianoforte, opus 5.
Sonata for pianoforte and violoncello, opus 6.
Serenade for 13 instruments, opus 7.
Concerto for violin and orchestra, opus 8.
"Stimmungsbilder" for pianoforte, opus 9.
Concerto for horn and orchestra, opus 11.
Symphony in F minor, opus 12 (1881); given by the Boston Symphony Orchestra, under Mr. Paur, on November 4, 1893.
Quartet for pianoforte and strings, in C minor, opus 13.
"Wanderers Sturmlied," for 6-part mixed chorus and orchestra.
Symphonic Poem, "Aus Italien," opus 16; given by the B. S. O., under Mr. Gericke, on December 22, 1888.
Symphonic Poem, "Don Juan," opus 20 (1889); given by the B. S. O., under Mr. Nikisch, on October 31, 1891.
Symphonic Poem, "Tod und Verklärung," opus 24 (1890); given by the B. S. O., under Mr. Paur, on February 6, 1897.
Symphonic Poem, "Macbeth" (1891).

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"Guntram," opera in 3 acts, opus 25 (Musicians' Festival at Weimar, 1894; Royal Court Opera in Munich, April 20, 1895); the Preludes to Acts I. and II. given by the B. S. O., under Mr. Paur, on November 9, 1895.

Symphonic Poem, "Till Eulenspiegels lustige Streiche," opus 28 (1895); given by the B. S. O., under Mr. Paur, on February 22, 1896.

Symphonic Poem, "Also sprach Zarathustra," opus 30 (1896); given by the B. S. O., under Mr. Paur, on October 30, 1897.

Symphonic Poem, "Thus spake Zarathustra," Opus 30.

Richard Strauss.

The full title of this latest work by Richard Strauss is: "*Also sprach Zarathustra*," *Tondichtung* (*frei nach Friedr. Nietzsche*) *für grosses Orchester, von Richard Strauss, Op.* 30. On a fly-leaf of the full score is printed the following:

Zarathustra's Preface (Friedrich Nietzsche).

When Zarathustra was thirty years old, he left his home and the sea of his home and went to the mountains. Here he enjoyed his mind and his solitude, and did not tire of it for ten years. But at last his heart was changed — and one morning he rose with the dawn, stood before the sun, and spoke thus to him:

"Thou great star! What were thy happiness, if thou hadst not him whom thou dost illumine! For ten years hast thou come here up to my cave: thou wouldst have had enough of thy light and of this road, without me, my eagle, and my serpent.

"But we awaited thee every morning, relieved thee of thy superfluity, and blessed thee therefor.

"See! I am tired of my wisdom, like the bee which has gathered too much honey; I need hands that stretch out.

"I would make gifts and divide, till the wise among men have once more grown glad of their folly, and the poor, once more, of their riches. For this I must descend to the depths: as thou dost of evenings, when thou goest behind the sea and bringest light even to the lower world, thou over-rich star!

"Like thee, I must *go down*,* as men call it, to them to whom I would descend. So bless me, then, thou quiet eye, that canst see an over-great happiness without envy.

"Bless thy beaker, which would fain overflow, that the water may flow golden out therefrom and bear the reflection of thy ecstasy everywhere!

"See! This beaker would fain become empty again, and Zarathustra would fain become a man again."

— Thus began Zarathustra's downfall.

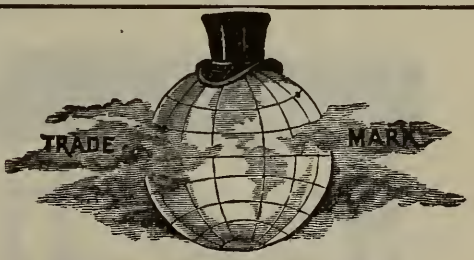
*The German word is *untergehen*; literally, to go below. It means both "to perish" and "to set" (as the sun sets).— W. F. A.

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Taking this quotation from Friedrich Nietzsche's, "Also sprach Zarathustra"* as his poetic text, Strauss has illustrated it musically in his own way. As the composition is absolutely free in form and development, a technical analysis of it is out of the question. Perhaps it were best, too, not to attempt a metaphysico-romantic analysis of the work, but leave this to the listener's imagination, after putting before him the composer's preface. It will be well, however, to give some new sub-captions which Strauss has put at various points in the score.

Just after the first great *fortissimo* outburst of the full orchestra and organ on the C major chord stands: "VON DEN HINTERWELTLERN — Of the Dwellers in the Rear World."† This stands over the beginning of the tremulous *pianissimo* chromatic passage in the 'celli and double-basses.

Farther on, at the beginning of the chromatic cantilena of the 'celli and violins, stands: "DAS GRABLIED — the Grave Song."

Over the beginning of the fugued passage, *Lento assai* in C major (4-4 time), beginning *pianissimo* in the double-basses and 'celli, stands: "VON DER WISSENSCHAFT — Of Science." Where the whirling counter-subject comes over the subject in E minor, in the basses and trombone, stands: "DER GENESENDE — The Convalescent."

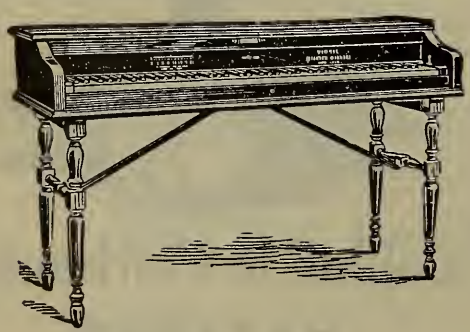
Much farther on, over the beginning of the waltz-theme in C major, where the trills in flutes and clarinets come in, stands: "DAS TANZLIED — the Dance Song."

Strauss began the work on February 4, and completed the score on August 24, 1896.

This composition is scored for 1 piccolo-flute, 3 flutes (the third of which is interchangeable with a second piccolo), 3 oboes, 1 English-horn, 1 E-flat clarinet, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 6 horns, 4 trumpets, 3 trombones, 2 bass-tubas, 1 pair of kettle-drums, bass-drum, cymbals, triangle, Glockenspiel, 1 low bell, 2 harps, the usual strings, and organ. The score bears no dedication.

* The name of Zarathustra is of Nietzsche's invention; it is a fanciful variant of Zoroaster.

† *Vorwelt* (fore-world) means the primeval world; *Hinterwelt* (hind-world) — a neologism of Nietzsche's — naturally means just the opposite.



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FÉLICIEN DAVID.

(Born at Cadenet, France, on April 13, 1810; died at Saint-Germain-en-Laye on Aug. 29, 1876.)

La Perle du Brésil, lyric drama in three acts, the text by Gabriel and Sylvain Saint-Étienne, the music by Félicien David, was first given at the Théâtre-Lyrique in Paris on November 22, 1851. The story of this opera presents many points of analogy with that of Meyerbeer's *l'Africaine*. It was David's first work for the stage. The part of Zora, the Brazilian heroine, was first sung by Mlle Duez, a pupil of the famous Mme Damoreau-Cinti, and afterwards with great success by Mme Miolan-Carvalho. The song sung at this concert is in the part of Zora, and comes at the beginning of the third act. It is an *Andante* in G major (6-8 time). The original text is as follows:

ZORA.

Charmant oiseau qui, sous l'ombrage,
Étale à nos yeux éblouis
Les couleurs de son beau plumage,
Mêlé d'azur et de rubis!
Quand sur la tige, à fleur dorée,
Il se balance, tout joyeux,
Son aile brille, diaprée,
Ainsi qu'un prisme radieux.
Qu'il est joli
Le mysoli.

Quand sur sa couche de ramée,
Que berce la brise en passant,
Repose sa compagne aimée,
Au baiser doux et caressant,
Le plaisir, fleur épanouie,
Dore et parfume tous ses jours;
Et doucement coule sa vie,
Au sein des plus tendres amours.
Qu'il est joli
Le mysoli.

The English prose of this is:

ZORA.— Charming bird, which beneath the shade spreads out before our dazzled eyes the colours of its fine plumage, mingled with azure and rubies! It swings joyfully, its diapered wing glistens like a radiant prism. How pretty is the mysoli.

When, on its bed of green branches, rocked by the passing breeze, its loved mate rests,



sweet and caressing to the kiss, pleasure, full blown flower, gilds and perfumes all its days; and its life flows softly on, in the bosom of the tenderest loves. How pretty is the mysoli.

"Invitation to the Dance," Opus 65 . . Karl Maria von Weber.

(Born at Eutin on (probably) Dec. 18, 1786; died in London on June 4, 1826.)

Scored for Orchestra by Felix Weingartner.

(Born at Zara, Dalmatia, on June 2, 1863; still living.)

Aufforderung zum Tanz, Rondo brilliant for Pianoforte, in D-flat major, opus 65, was written in 1819. It was long popular in concert-rooms, but has rather fallen into neglect, in its original shape, of late years. Many arrangements have been made of it, of which the most important are as follows:

I. For pianoforte solo, by Adolph Henselt. This follows Weber's original pretty closely, but the pianoforte is treated in a larger, more modern style than his.

II. For grand Orchestra, by Hector Berlioz. This arrangement was made for insertion into *Der Freischütz* at the performances of that opera under Berlioz's direction at the Académie Royale de Musique in Paris in 1841, the rules of the Académie not allowing operas without ballet to be given there.

III. For 2 Pianofortes, 8 hands, by Otto Dresel. This admirable arrangement follows Weber's text closely: it used to be very popular in Boston in the sixties, played by the arranger, Mr. B. J. Lang, Mr. Hugo Leonhard, and Mr. J. C. D. Parker. It is one of the best and clearest pieces of eight-hand writing known.

IV. For Pianoforte solo, with arabesques for concert performance, by Karl Tausig. This arrangement departs from the original in many places in the harmony, and also in the figuration of certain passages. Tausig has overloaded Weber's simple piece with the most lavish embroidery. The *Moderato* coda is omitted.

V. For grand Orchestra, by Felix Weingartner.

Weingartner has prefaced his orchestral version as follows:

He who translates a poet's work into a foreign language and merely transfers it, word by word, into the other idiom, will at most stay true to the sense, but will wipe out the poetic *afflatus* of the original.

He who arranges an instrumental work for another instrument, or group of instruments, and merely copies the notes of one part into another, will do something superflu-

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ous; for the original will always be far better than the transcription, and the latter purposeless.

In both cases the transcription must be so done that it can itself lay claim to the worth and character of the original, and also find its complete reason of being independently of the latter. In a word, it will be necessary *poetically to translate* (umzudichten) the original work in a manner corresponding to the new word-language or tone-language. A brilliant example herefor are Franz Liszt's transcriptions and arrangements of every sort.

When I was studying the score of Berlioz's instrumentation of the "Invitation to the Dance," for purposes of performance, it struck me at once that the great master of the art of instrumentation had this time far undervalued the executive capacity of his orchestra in every direction. First, he transposes the whole piece from the distinguished D-flat to D-natural major, which key sounds in this case foisonless and common. The reason is easy to see. Many of Weber's pianoforte passages are difficult for the orchestra in D-flat, but easy and convenient to play in D-natural. But Weber wrote these passages for the *pianoforte*, and *not* for the orchestra; they must therefore not be copied off note for note, if an orchestration of them is undertaken, but must be so transformed that they can be well played by the respective instruments in the original key; and the new passages must likewise appear as well adapted to the nature of the orchestra as the corresponding ones in Weber's original are to that of the pianoforte.

Moreover, Berlioz has written the piece for orchestra simply as it stands, without any alteration; that is, has achieved the possibility of nothing more than a more sonorous interpretation than the pianoforte can compass. The so manifoldly complex and expressive apparatus of the orchestra, however, directly challenges us to bring Weber's themes, which stand *side by side* over and over again, into a more intimate relation *to* one another, to let the separate motives "invite" one another "to the dance," until they all whirl together in an artistically graceful measure; that is, to treat Weber's entirely homophonic piece polyphonically, while completely preserving the melody, and work it up to a climax in a combination of all its motives.

The bewitching thematic relation of the first and second themes (in contrapuntal combination) forced itself at once upon my notice while I was reading the Berlioz score. But herewith came also the inner necessity and justification of re-orchestrating Weber's pianoforte piece on completely different principles from those that guided Berlioz. By retaining and logically further developing this and other combinations, the broadening-out at the close, for the sake of presenting all the themes simultaneously, the filling-out of the pause before the postlude, and the slight harmonic changes are completely justified.

The little cadenza before the Allegro is my addition. Liszt always played a cadenza at this place, as he himself told me. Tausig has published one in print. Whoever sees nothing more than a sacrilege against Weber in the few measures, which to a certain extent lift the veil which still hides from us the shining picture of the ensuing movement, let me most kindly leave it to him to erase them.

This arrangement is scored for 1 piccolo-flute, 2 flutes, 3 oboes, 1 E-flat clarinet, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, Glockenspiel, triangle, cymbals, tambourine, castanets, harp, and the usual strings. The score is dedicated to the Royal Orchestra in Berlin.

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PROGRAMME.

Haydn - - - - - - - - - - Symphony

Beethoven - - - - - - - Overture, "Leonore No. 2"

Mozart - - - Four Movements from Serenade No. 7 (Haffner)

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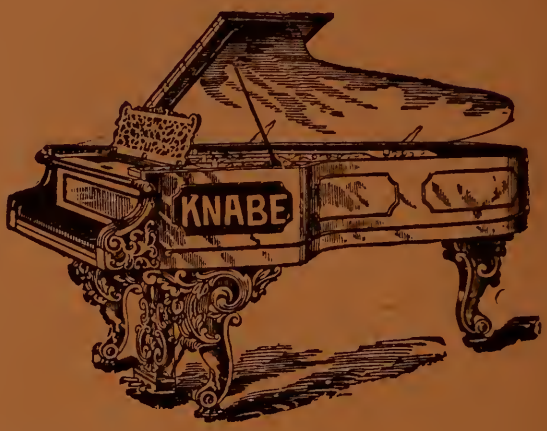
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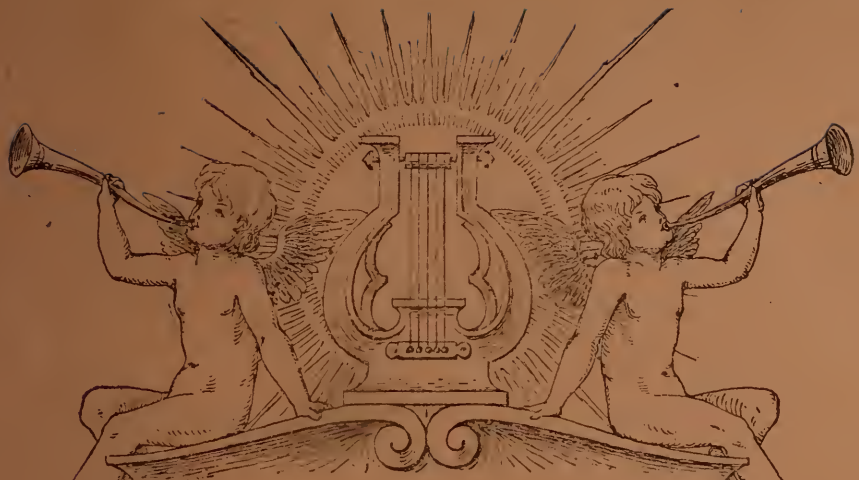
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Saturday Evening, November 6, at 8.00 o'clock.

PROGRAMME.

Josef Haydn – Symphony in C major, "l'Ours," Op. 66 (André, No. 2)

I.	Vivace assai (C major)	3-4
II.	Allegretto (F major)	2-4
III.	Menuetto: Un poco Allegretto (C major)	3-4
	Trio (C major)	3-4
IV.	Finale: Vivace assai (C major)	2-4

Ludwig van Beethoven – Overture to "Leonore," No. 2, in C major, Op. 72

Wolfgang Amadeus Mozart – Four Movements from Serenade No. 7, in D major, "Haffner"

Cadenzas by E. Paur.

(Violin Solo by Mr. FRANZ KNEISEL.)

Adagio (D major)	4-4
Allegro assai (D major)	3-8
Andante (G major)	3-4
Menuetto (G minor)	3-4
Trio (G major)	3-4
Rondo: Allegro (G major)	2-4

Robert Schumann – – – Overture, Scherzo, and Finale, Op. 52

I.	Ouverture: Andante con moto (E minor)	4-4
	Allegro (E major)	2-2
II.	Scherzo: Vivo (C-sharp minor)	6-8
	Trio: L' istesso tempo (D-flat major)	2-4
III.	Finale: Allegro molto vivace (E major)	2-2

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ture No. 2 may long seek its fellow; it was as new a development in overture writing as the *Eroica* symphony itself was in symphonic composition. After the first performances of the opera, it was pronounced by critics to be too long, and by the orchestra, inordinately difficult for the strings. Beethoven evidently saw the justice of the first criticism, for he remodelled it afterwards and turned it into the now universally familiar No. 3.

The step taken by Beethoven in passing from the No. 2 to the No. 3 was one of the most significant and interesting in his whole career. It shows a departure from the field of what may be called "academic" musical development in overture writing, to enter upon the domain of essentially dramatic development. In one respect the No. 3 is more symphonic in form than its predecessor; it has a tolerably regular third part, which the No. 2 has not; but in all other respects the later work is infinitely more dramatic. The extended development of the several themes in the No. 2 is much curtailed; then the enormously long free fantasia, with its elaborate contrapuntal working-out of the thematic material, is not only shortened, but its character entirely changed, a wholly new, simpler, and more essentially dramatic principle of working-out being substituted for the old contrapuntal one. In the dramatic episode of the trumpet-calls, Beethoven returns to certain developments on his principal theme between the calls in the No. 2; in the No. 3 he cancels all this, and takes some measures bodily out from the "Song of Thanksgiving" in the scene in the opera where the trumpet calls occur, returning to his first theme only after the episode is over. In a word, in his more condensed and dramatically treated No. 3, Beethoven entered upon that path of dramatic expression and form in his overture writing, which he pursued still farther in his over-

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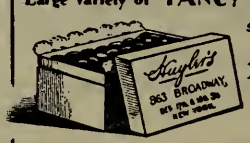
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tures to *Coriolan* and *Egmont*, the former of which, although bearing an earlier opus number than the *Leonore* overtures, was not written until 1807, and the latter of which was written in 1810. So the *Leonore* No. 2 may stand as the first (and almost the last) of Beethoven's great "academic" overtures, as marking the point from which he set out for conquest in more dramatic and emotional domains.

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), the strings and wood-wind making two beginnings at a diminishing descending scale in octaves against repeated G's in the horns, trumpets, and kettle-drums. This scale, beginning on high G, passes down through the compass of an octave and ends on F-sharp, against which the bassoons come in with a sighing upward figure that immediately establishes the distant tonality of B minor. Here we have the "audacious" Beethoven all over: beginning a composition as plainly as can be in C major, and finding himself well established in B minor with the sixth measure! But he does not stop there long; with a brilliant change of harmony, aiming apparently back toward C minor, he suddenly lands by a deceptive cadence in the key of A-flat major, in which the clarinets, bassoons, and horns now come in with a slow cantilena from Florestan's air, "*In des Jugends Frühlingstagen* (In the spring days of youth)," in the second act (prison scene) of the opera. Then follow some dark, mysterious harmonies in the strings (to which the flute is added later on) on a figure from the opening measures of this theme, leading at last to B major and a dialogue on a rising arpeggio figure between the first violins and first flute, then between the violins and basses, fragments of the foregoing mournful melody coming in in the bassoons and other wind

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instruments, the development proceeding in gradual *crescendo* until the whole orchestra launches forth in *fortissimo* upon the chord of A-flat major, against which the first violins and violas play rapid ascending and descending scale-passages. This grand outburst is repeated after a measure of silence, and then grand *staccato* chords of the full orchestra lead back to the key of C major, and the wood-wind proceeds softly with some figural variations on figures from the Florestan-theme,* twice interrupted by a return of the heaving arpeggio figure in the basses. Then all dies away, and a swelled and diminished sighing figure in the basses leads over to the main body of the overture.

The main body of the overture, *Allegro* in C major (2·2 time), begins *pianissimo* with a simple announcement of the *thesis* of the first theme (not taken from the body of the opera) by the 'celli and some developments of its initial figure in *crescendo* climax by the violins against a fuller and fuller background of sustained harmony in the wind (less effectively scored and with somewhat less of rhythmic vivacity than in the overture No. 3); then the entire orchestra launches itself in *fortissimo* upon the first theme, which now appears in its complete shape. With a sudden return to *piano*, the 'celli and then the first and second violins in octaves develop the second part (*antithesis*) of the theme, leading once more to a *fortissimo* of the full orchestra. The key has been steadily C major; but now, with a sudden downward rush of the strings and wind, comes an equally sudden skip to B minor,— almost exactly like the one in the sixth measure of the slow Introduction,— and the first two measures of the *thesis* of the first theme are

* What I have here called a figural variation on the Florestan-theme is so changed in the overture No. 3 as to constitute an entirely new theme, and one, too, which plays a very prominent and important part in the free fantasia of that overture. In this overture, No. 2, it does not appear at all.

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still further worked up, leading to a first subsidiary in E major, the sharply marked rhythm of which is emphasized by alternate accents in different parts of the orchestra. Almost the whole of this subsidiary theme is cut out in the overture No. 3, although Beethoven afterward used something very like it as one of the themes in his overture to *Coriolan*. Then comes the second theme in E major in the oboe and 'celli, against arpeggj in the violins and violas. This theme is borrowed (if in an altered shape) from the Florestan melody, already heard in the Introduction. Beethoven still further altered it, and greatly improved it, in the overture No. 3. This theme is briefly developed, and leads to a conclusion-passage, in which some further imitative developments on the first theme lead up to the resounding conclusion-theme (double *fortissimo*) in E major, a passage in persistent syncopation, which ends the first part of the overture.

Now begins the long and elaborate free fantasia which, as has been said, differs utterly from that in the overture No. 3.* First comes a working-out of the thesis of the first theme in imitative counterpoint; then comes the second theme, in F major, then in C minor, and the persistent work on the thesis of the first theme goes on again at great length, scraps from

*I have already noted that, in the overture No. 3, Beethoven makes play with a wholly new theme, derived from a figural variation of the Florestan-melody. There is nothing of this in the overture No. 2.

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(*Signed*) MAXINE ELLIOTT.

the lively antithesis of the same theme being scattered over the score contrapuntally. Here a long climax begins, ending in a furious rushing to and fro in all the strings, flutes, and bassoons, against long-held C's in the wood-wind and brass, leading to the famous trumpet-call. This trumpet-call is here in E-flat major, and wholly different from the more familiar one in B-flat major in the overture No. 3. Its first announcement is followed by a short return of the imitative working-out of the thesis of the first theme (not by the "Song of Thanksgiving," as in the No. 3); the second trumpet blast is followed by some soft, mysterious harmonies in the strings, interrupted by *pianissimo* suggestions of the rhythm of the first subsidiary in the bassoons and horns (this rhythm, by the way, is particularly prominent in the accompaniment to the "Song of Thanksgiving" in the overture No. 3). Then come seven measures of *Adagio*, in which the Florestan-melody of the Introduction returns once more in the wood wind and horns, while the kettle-drums keep up the just-mentioned rhythm on the tonic and dominant of the key (C major); the melody is left unfinished, with one foot in the air, as it were, the violins softly taking up the last figure of the flute, oboe, and bassoon, twice repeating it, and then developing it into the furious rush of strings which immediately precedes the Coda. This famous passage is here by no means so fully developed as it was afterwards in the No. 3; it is only ten measures long, being twenty measures long in the later overture.

The Coda, *Presto* in C major (2-2 time), begins in double *fortissimo* on a diminution of the thesis of the first theme, the effectiveness of which is as nothing, when compared to the broader form in which the figure appears at the corresponding point in the No. 3. The rest of this Coda is virtually



the same as in No. 3, except that we miss the famous ascending chromatic *crescendo* of the latter, with its ensuing last appearance of the first theme in a new and still more brilliant shape. Neither do we hear the famous concluding roll of kettle-drums with which the latter overture closes.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

The original title of this serenade is: "*Serenade No. 7 für 2 Violinen, Viola, Bass, 2 Oboen* (2 *Flöten*), 2 *Fagotte*, 2 *Hörner und* 2 *Trompeten.*" It was composed at Salzburg for the wedding of Elizabeth Haffner, which took place on July 21, 1776. It comprises eight movements, as follows: I° *Allegro maestoso* (D major, 4-4), *Allegro molto* (D major, 2-2); II° *Andante* (G major, 3-4); III° *Menuetto* (G minor, 3-4) and *Trio* (G major, 3-4; IV° *Rondo: Allegro* (G major, 2-4); V° *Menuetto galante* (D major, 3-4) and *Trio* (D minor, 3-4); VI° *Andante* (A major, 2-4); VII° *Menuetto* (D major, 3-4), with *Trio* 1*mo.* (G major, 3-4) and *Trio* 2*do.* (D major, 3-4); VIII° *Adagio* (D major, 4-4), *Allegro assai* (D major, 3-8). In several of these movements there is a part for solo violin.

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In Stainer and Barrett's *Dictionary of Musical Terms* we find, under the caption SERENADE, the following: "Originally a vocal or instrumental composition for use in the open air at night, generally of a quiet, soothing character. The term in its Italian form, *serenata*, came to be applied afterwards to a cantata having a pastoral subject, and in our own days has been applied to a work of large proportions in the form, to some extent, of a symphony. Serenades were sometimes called Ständchen (*Ger.*)."

It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole, they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length

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of some Serenades be accounted for; for we find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day.

The one given at this concert is the best known of the many Mozart wrote, and is indeed almost the only one that has held its own in the modern concert repertory. It stands, together with many of the older concerted instrumental suites, in a measure on the dividing line between orchestral and chamber music; nowadays the string-parts are played, as in symphonies, by all the strings; but in Mozart's day they were doubtless played by far smaller masses of instruments, and often probably by single instruments without doubling.

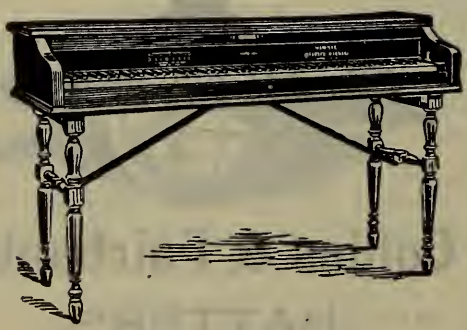
The movements played at this concert are the 8th, *Adagio* in D major (4-4 time), followed by *Allegro assai* in D major (3-8 time); the 2nd, *Andante* in G major (3-4 time); the 3rd, Menuetto, in G minor (3-4 time), with Trio in G major; and the 4th, Rondo: *Allegro* in G major (2-4 time).

The first-named of these movements is scored for 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and the usual strings; the three others are scored for 2 flutes, 2 bassoons, 2 horns, violin solo, and the usual strings, there being two viola parts in the Minuet.

OVERTURE, SCHERZO, AND FINALE, OP. 52 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

This work was written in 1841, and produced in public — together with the first symphony, in B-flat major — at a concert given by Mme Clara Schumann at the Gewandhaus, in Leipzig, on December 6 of that year. But, as it did not please the audience nearly so well as the symphony did,



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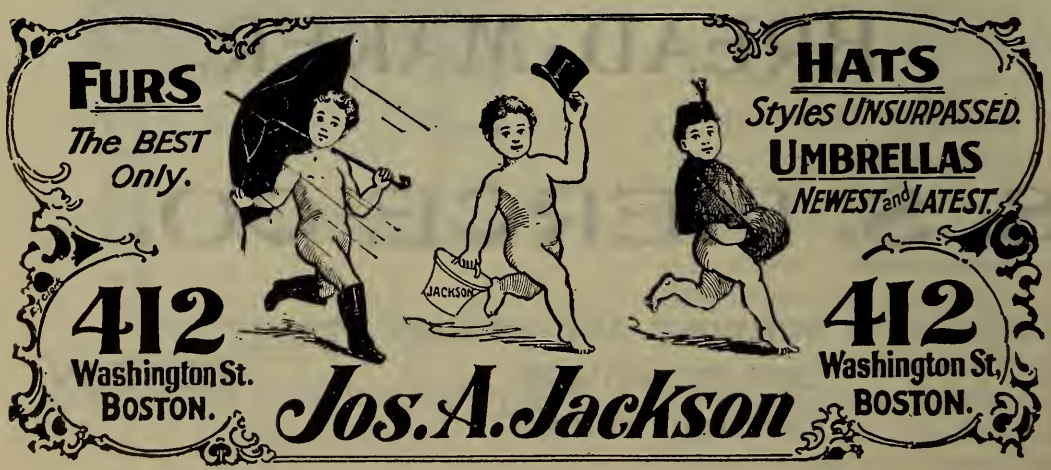
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Schumann withdrew it after this first performance, and it lay for years in his portfolio until he remodelled the Finale in 1845. It was not published, by Kistner in Leipzig, until 1854. The composer's original intention was to call it a Sinfonietta; but he substituted the present title before the first performance, in 1841. It is, in fact, a short symphony without a slow movement.

The first movement, or Overture, begins with a slow introduction (*Andante con moto*, in E minor, 4-4 time), which is devoted chiefly to the working-up of a single figure in imitative counterpoint. It soon leads into the main body of the movement (*Allegro*, in E major, 2-2 time). This begins immediately with the first theme, a characteristically Schumannesque motive, each phrase of which begins with a sort of sigh in the strings and wind instruments, and continues on a light, dancing figure in the strings.

This first theme is developed at some length, and then repeated with somewhat fuller orchestration. It is followed by a restless *staccato* figure in the strings, which is soon seen to be an accompaniment in free *contrappunto ostinato*, over which the clarinet and other wooden wind instruments soon sing the long-drawn *cantilena* of the second theme. This second theme begins in G-sharp minor, then modulates to B major, and finally to D major; it is then followed by a subsidiary theme, in which we at once recognize the figure treated imitatively in the slow introduction and still another figure from the same, not yet mentioned.

These first and second figures from the introduction are worked up in



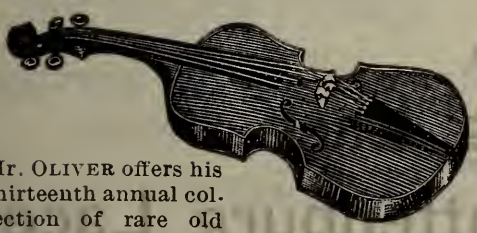
imitative counterpoint for some time; then comes a sudden pause in the whole orchestra, and the melodious, smoothly-flowing conclusion-theme sets in in B major, growing more lively and dance-like as it swells from *piano* to *forte*, and ending with the "sigh" with which the first theme began. Here the first part of the movement ends, and there is no repeat; but the "sigh" is, as might be suspected, a signal for the first theme itself to return.

The free fantasia accordingly begins with this return of the first theme. One can indeed hardly call it a free fantasia, so very short is it; but, short as it is, it is real working-out, and three separate figures — the "sigh," the dancing figure from the first theme, and a figure from the introduction — are treated in a way that, were it only longer continued, would be very elaborate. But the third part of the movement soon begins, and is carried through in almost exact reproduction of the first part,— due allowance being made for the regular differences of key.

The coda begins just as the short free fantasia did, with a return of the first theme; but it soon devotes itself to a more and more brilliant and almost Weberish working-up of the conclusion-theme,— Schumann did not call the movement an "overture" for nothing! — in a way that reminds one more of the theatre than is usual with the most untheatrical of all composers. The whole movement, although perfect in form, in spite of its exceedingly short free fantasia, is light, buoyant, and often almost playful in character, with moments in it that remind one not a little of Schubert in his lighter, theatrical vein.

The second movement, or Scherzo (*Vivo*, in C-sharp minor, 6-8 time), reminds one not a little of the last movement in the composer's *Kreisleriana;* no doubt the minor mode and the persistency with which the rhythm of the

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dotted-triplet is kept up have a good deal to do with this resemblance. It is one of the lightest and brightest of Schumann's scherzos, with a twice recurring trio in D-flat major. There is, however, an element of novelty in the form; for, after the second appearance of the trio (*l' Istesso tempo*, in 2-4 time), the scherzo is not repeated again, but a short coda is appended, in the rhythm of the trio, the original dotted-triplet (6-8) rhythm of the scherzo being only hinted at now and then in the 'celli, until the whole orchestra unites on it once more for a single measure, and the movement suddenly ends.

The third movement, or Finale (*Allegro molto vivace*, in E major, 2-2 time), is, like the Overture, in the sonata-form. The first theme begins fugally, and is followed by a more melodious second theme (still in the tonic, however), and this by a contrapuntally treated subsidiary; then there is a more strenuous conclusion-theme (in the dominant) which brings the first part of the movement to a close. This part is then repeated. Then there is a long and exceedingly elaborate free fantasia, in which the composer hammers away at the working-out of certain figures with characteristic pertinacity and energy, and a third part which bears regular relations to the first. A long and brilliant coda closes the movement.

Although the application of the sonata-form is quite evident, the movement has none the less distinctly the true character of a finale; no rondo could move forward more joyously, nor with a more definite striving toward a fixed goal than it does.

The work is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and strings, with 3 trombones "*ad libitum*" added in the Finale. The score is dedicated to Johann J. Verhulst.

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PROGRAMME.

Mozart - - - - -	Symphony in D major, No. 7, Op. 22 (without Menuet)
Paderewski - - - - - -	Concerto for Pianoforte
Dvorak - - - - - - -	Suite in D major, Op. 39
Auber - - - - - - -	Overture, "Carlo Broschi"

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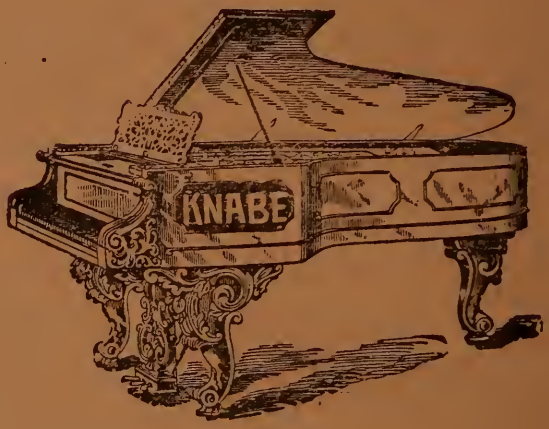
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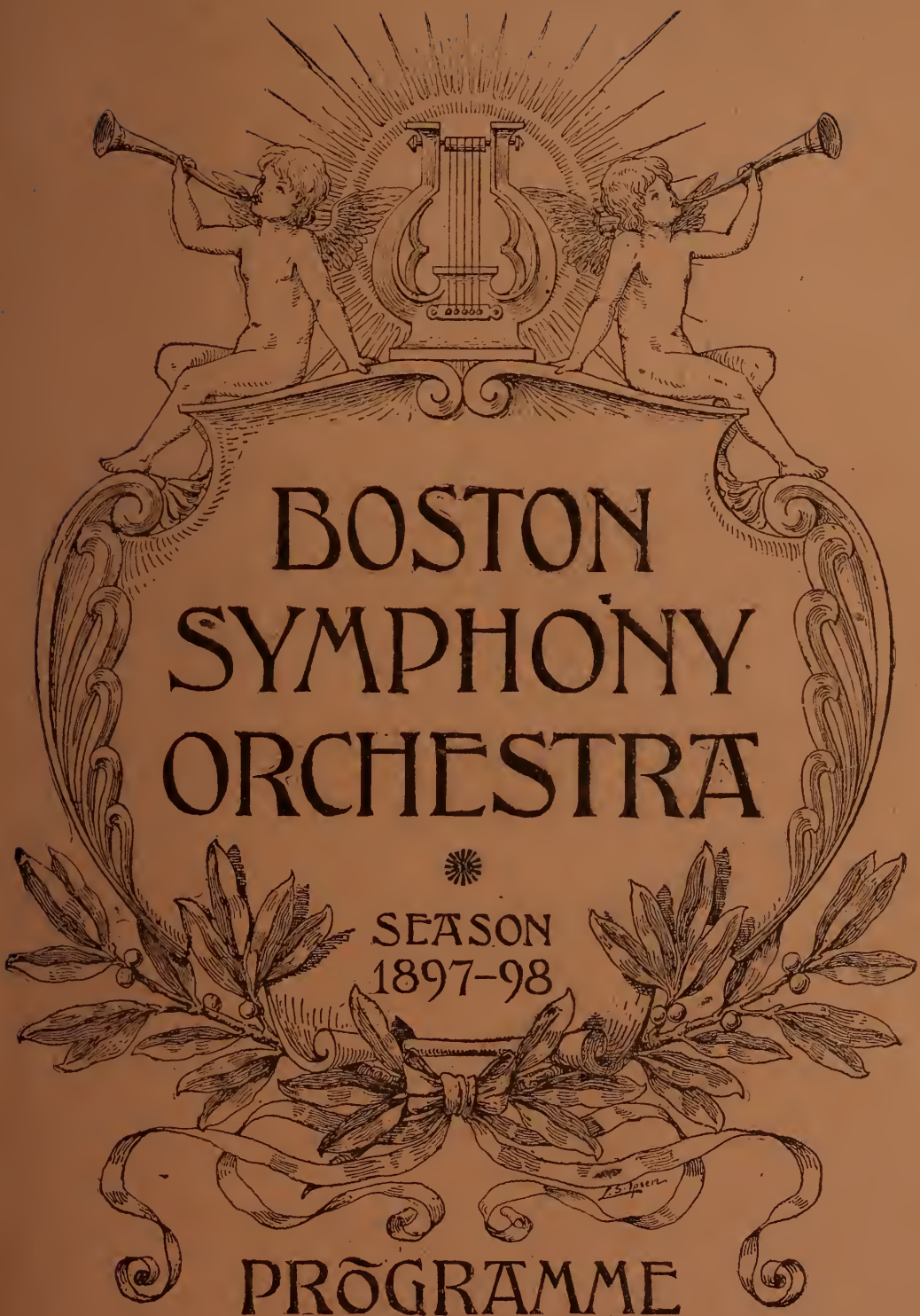
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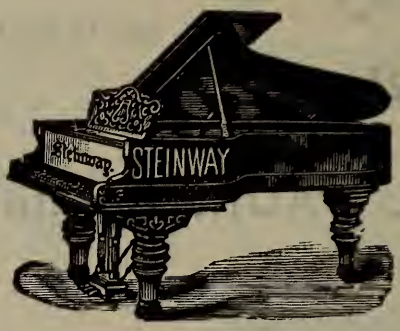
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Wolfgang Amadeus Mozart – Symphony No. 46, in D major, "without Minuet"

(Breitkopf & Härtel First Edition, No. 1.)

I.	Adagio (D major)	4-4
	Allegro (D major)	4-4
II.	Andante (G major)	6-8
III.	Finale: Presto (D major)	2-4

Ignaz Jan Paderewski – Concerto for Pianoforte, in A minor, Op. 17

I.	Allegro (A minor)	3-4
II.	Romanza: Andante (C major)	2-4
III.	Allegro molto vivace (A major)	2-4

Antonín Dvořák – – – – – Suite in D major, Op. 39

I.	Praeludium (Pastorale): Allegro moderato (D major),	4-4
II.	Polka: Allegretto grazioso (D minor)	2-4
	Trio: Poco più mosso (D major)	2-4
III.	Menuett (Sousedská): Allegro giusto (B-flat major),	3-4
IV.	Romanze: Andante con moto (G major)	9-8
V.	Finale (Furiant): Presto (D minor)	3-4

Daniel-François-Esprit Auber – – Overture to "Carlo Broschi"

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more in jubilant *fortissimo*. This leads to the second theme, which the wooden wind instruments sing against ornamental *arpeggj* on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more *cantabile* theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata-form, to which the frequent appearances of the first theme in the orchestral *tuttis* impart something of a rondo character.

The second movement (*andante*, in C major) is a most graceful romanza, of which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passagès around the almost purely orchestral development of the theme.

The third movement (*allegro molto vivace*, in A major) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymn-like second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives

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Stand to your horses, by M. V. White.
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Marching along, by M. V. White.
Come, sweet morning, by A. L.
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it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers,— and one which Liszt himself evinced on more than one occasion,— to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does it.

The orchestral part of this concerto is scored for 2 flutes, 1 piccolo-flute, 2 oboes (of which one is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Theodor Leschetitzky.

ENTR'ACTE.

PADEREWSKI.

Ignaz Jan Paderewski was born in Podolia, in Russian Poland, on November 6, 1860. His father was an ardent patriot, who fell under government suspicion and was exiled to Siberia in 1863; he was, however, allowed to return to his native town after a few years of exile, but with broken spirit and his life ruined. He was not in any way musical, his son Ignaz inheriting his musical talent from his mother, who died too soon to superintend his education.

Paderewski gave evidence of an ardent love for music very early in life; he had "*den Treff*" (the sense for absolute pitch) by nature; and, as a child, showed a remarkably delicate perception of beauty of tone-colour. His first instruction on the pianoforte was very irregular, got from a village fiddler, then from an old country pianoforte teacher, who came out to his father's farm once a month to give him a lesson. It was not until 1872,

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he being then twelve, that he went to Warsaw for regular instruction; here he began to study the pianoforte under Nathalie Janotha and harmony under Roguski. He also found in the library of the Warsaw Conservatory many scores by composers of the classic and romantic schools, which he studied eagerly by himself. But a great deal was lacking in his early musical training, and when in 1876 he set out on his first concert tour through Russia, being then sixteen, his technique was far from well developed. Not a little of the music he played was too difficult for him, and he often found himself forced to substitute improvisation for the more difficult passages he came across. The following anecdote is told of him by Mr. Henry T. Finck, who had it from Mme Szumowska-Adamowska, Paderewski's favourite pupil.

He had announced a concert at a certain small town, but, on arriving, found that no piano was to be had for love or money. Finally, he ascertained that a general living some miles away had a piano. The general was perfectly willing, on being applied to, to lend his instrument; but when the pianist tried it, he found, to his dismay, that it was so badly out of repair that some of the hammers would stick to the strings instead of falling back. However, it was too late to back out. The audience was assembling, and in this emergency a bright thought occurred to the pianist. He sent for a switch, and engaged an attendant to whip down the refractory hammers whenever necessary. So bang went the chords, and swish went the whip, and the audience liked this improvised duo more, perhaps, than it would have enjoyed the promised piano solo.

After this first concert tour, Paderewski returned to Warsaw, where he continued his musical study at the Conservatory. In two years he was sufficiently advanced to be appointed professor. In 1879 he married a young Polish girl, who died after one year of marriage,—a year of extreme poverty and privation. After this sad loss Paderewski began to take his musical studies more in earnest than ever, and to work harder. He went to Berlin where he studied composition under Friedrich Kiel, and the pianoforte under Professor Urban of Kullak's Academy. In 1883 he accepted the position of professor at the Conservatory in Strassburg, teaching pianoforte, harmony, and counterpoint.

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I think it was not until 1886 or 1887 that he began to be seriously dissatisfied with his position. As he once told me himself, since his first boyish tour in Russia he had no idea of becoming a concert pianist. If he had an ambition beyond making a decent living by music teaching, it was in the direction of original composition rather than of performance. In Strassburg he met the famous Polish actress, Mme Modjeska, with whom and whose husband, Count Bozenta-Chlapowski, he soon formed a close intimacy. Whether it was by her advice or not that he finally threw up his position at the Strassburg Conservatory to go to Vienna, I do not know. But about 1886 or 1887 he went to the Austrian capital to put himself under the instruction of Theodor Leschetitzky, who soon saw that he was capable of great things. Under Leschetitzky's tuition he was surprisingly quick in developing the enormous pianoforte technique for which he has since been famous.

Still he did not immediately take his place among the world's great virtuosi after leaving Leschetitzky's hands. His début in Vienna did not amount to much more than a *succès d'estime;* he was enthusiastically received in Paris, but his first reception in London (in the spring of 1890) was cold, and he was pretty severely criticised. The *Academy* of May 17, 1890, spoke as follows of his first appearance:

M. Paderewski, a Polish pianist, who comes to us from Paris with a great reputation, gave the first of four recitals at St. James's Hall on Friday afternoon, May 9. If this artist did himself full justice on this occasion, we cannot understand the fuss that has been

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made of him. He has good technique, but there are many pianists now before the public of which this can be said. M. Paderewski played Schumann's "Fantasia," Op. 17, in a noisy and jerky manner. In some pieces by Chopin he tried to display his individuality at the expense of the composer; the "Nocturne" in B (Op. 62, No. 1), was, however, beautifully rendered. With his own compositions he was naturally more successful; but they are more showy than solid. He ended with Rubinstein and Liszt. He is a virtuose player, but apparently not of the highest order. He has strong fingers, and, at times, makes tyrannous use of them. Not satisfied with this, he makes liberal use of the soft pedal in soft passages, so as to produce striking effects of contrast.. If M. Paderewski will only give up trying to astonish, he may please; for he certainly feels what he plays. He ought to interpret the great masters with the simplicity and reverence which become all true artists.

The following criticism appeared in the *Athenæum* of the same date:

The Polish pianist M. Paderewski certainly succeeded in astonishing the small audience that assembled on the occasion of his first appearance in England on Friday last week, and if amateurs are still attracted by meretricious sensationalism in pianoforte playing his remaining recitals will be more largely attended. There was nothing remarkable in his programme. Mendelssohn's Prelude and Fugue in E minor, Schumann's "Fantasia" in C, Op. 17, studies and pieces by Chopin, and trifles from his own pen made up the bulk of the scheme. M. Paderewski appears to imagine that effect in pianoforte playing is chiefly to be gained by violent contrasts. At times he pounded the instrument until music degenerated into mere noise; while at others he evinced a command of the *pianissimo* not exceeded by any living pianist. But almost everything he did was marred by exaggerations, which more or less obscured the composer's meaning. The worst to suffer in this respect was Schumann, whose beautiful and romantic fantasia was rendered in a style that made the music at times unrecognizable. The Polish executant has striking gifts; but he is certainly not a model pianist, and his playing gives as much pain as pleasure to listeners of refined tastes.

All this sounded cool enough after the pianist's triumphs in Paris; but the London critics were not long in coming round. After the second recital, J. S. Sherlock wrote in the *Academy* of May 24 (the notice in the issue of May 17, although probably written by him, was not signed) as follows:



M. Paderewski gave his second recital at St. James's Hall on Tuesday afternoon. We may at once say that the pianist made a far more satisfactory impression than at his first recital. In the Schubert *Menuet* in B minor there were traces of affectation; and in Liszt's transcription of the March from Schubert's Divertissement à la Hongroise for four hands, the noise was somewhat unpleasant. But in Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in D (Op. 28), and Chopin's Ballade in F minor and Nocturne in C minor, he displayed all the qualities of a great artist. The technique was finished, the tone pure and full and (with one exception in the Bach Fugue) never hard; and the readings were of marked interest. The interpretation of the Chopin pieces was poetical to a high degree, and the performance of the Nocturne reminded one strongly of Rubinstein. M. Paderewski was not in good form last week, and had we heard him only that once we should scarcely have believed any one who had written as we now write about him.

The stately *Athenæum*, too, fell into line, printing in its issue of May 24:

M. Paderewski created a far more favourable impression at his second recital on Tuesday afternoon than he did on the occasion of his first appearance. There was very little exaggeration and much intelligence in his reading of Bach's "Chromatic Fantasia and Fugue" and Beethoven's Sonata in D, Op. 28; in Chopin's Étude in F, Op. 25, Ballade in F minor, and Nocturne in C minor he played exquisitely, the general character of the interpretation recalling that of Rubinstein in the same pieces. Here for the first time we were enabled to agree with the eulogy bestowed upon the Polish artist by Parisian critics. It is only fair to add that at the previous recital M. Paderewski may have been unfavourably influenced by the sparse attendance and the inferior pianoforte on which he played. On Tuesday there was a marked improvement in both matters.

His own A minor concerto, which he had played shortly before with Lamoureux in Paris, and gave soon afterwards with Mr. Henschel's orchestra in London, was spoken of with respect in both cities, if hardly with admiration; it was generally agreed that the first movement was the best part of the work. When he played his Polish Fantasia in Paris some years later, opinion was more divided. One critic, who had been refused five thousand francs by the artist, was particularly severe on it; others recog-

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nized it as a brilliant work in its way. But his reputation as a pianist was established almost beyond dispute.

Paderewski's successes in this country, in 1891–92 and 1895–96, are too recent and well known to call for further comment here; though it may be well to remember that he was received rather grudgingly at first in New York by the critical press,— much as he had been before in London,— although the enthusiasm of the public seems to have shown itself from the beginning. According to Mr. Henry T. Finck, of the *Evening Post*, who was his warm admirer from the start, a writer in a musical paper summed up the situation in these words:

> Paderewski, the pianist, came and did not conquer at once. . . . The press all the week was a study. Praise was given, but grudgingly, and the fatal comparison of names was instituted. If Paderewski had only had Joseffy's hair, Rosenthal's appetite, Rummel's laugh, Rubinstein's powers of perspiration, Pachmann's grin, why, then Paderewski would have been a great pianist, etc.

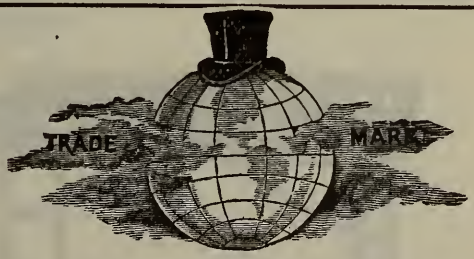
But the New York critics came round at last, as the London critics had before them. Of course, no artist is ever quite *indiscutable*, as the French say, and Paderewski is still discussed. But, from Mr. Henry T. Finck, who dubs him the greatest pianist that ever lived, to Mr. Philip Hale, who views him perhaps more coolly than most of his confrères on the press, all agree that he is an artist eminently worth discussing; and the discussion in general is less about his positive greatness than about how great he is, compared with men like D'Albert, Rosenthal, and one or two others. He certainly is the most successful pianist with the general public that has appeared for years. It should be remembered, too, that his concert campaigns have been attended with one terrible drawback: a nervous affection of the arms, which seems to partake at once of the nature of rheumatism and something akin to what is known as writers' cramp,— other cases of "pianists' cramp" have been known,— making playing at times exceedingly painful, at others physically impossible.

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I think it was in 1894 that Paderewski wrote an opera,— I believe on a Polish subject,— which has not yet been brought out. When not engaged on concert tours, he now divides his time between three places: his apartments in the avenue Victor Hugo in Paris, a villa he bought some years ago near Aix-les-Bains in Savoie, and a farm purchased by him in the neighborhood of Warsaw, near the estate of the de Reszke brothers, with whom he is on terms of intimate friendship.

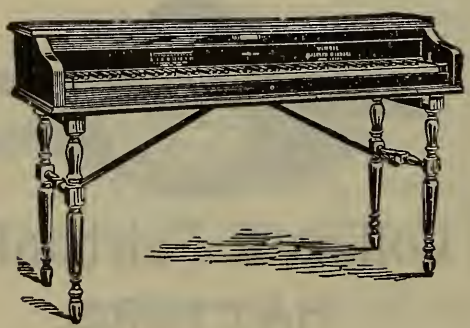
Suite in D major, Opus 39 — Antonín Dvořák.

(Born at Nelahozeves (Mühlhausen), Bohemia, on Sept. 8, 1841; still living.)

This composition is in five movements; in spite of the generally contrapuntal character of the first of these, the work belongs distinctly to the class of modern orchestral suites, rather than to that of the old *suites de pièces*. The movements are not all in the same key, and the older dance-forms are conspicuous by their absence. In their stead Dvořák has brought in three characteristically Slavic dance-forms: the Polka (second movement), the Sousedská, or Styrienne (third movement), and the Furiant, a rushing kind of Slavic scherzo (last movement).

The first movement, Praeludium (Pastorale): *Allegro moderato* in D major (4-4 time), contains the free contrapuntal working-up of a single theme, the harmony being distinguished for frequent organ-points, now in the lower, now in the middle, now in the upper voice. The movement is scored for 2 oboes, 2 bassoons, 2 horns, and the usual strings.

The second movement, Polka: *Allegretto grazioso* in D minor (2-4 time), is in the regular form of first part and trio, with a return of the first part,



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that is found commonly applied in the Minuet, the March, and other dance-forms. The Trio is marked *Poco più mosso* in D major. This movement is scored for the same orchestra as the preceding one.

The third movement, Menuet (Sousedská): *Allegro giusto* in B-flat major (3-4 time), presents the regular development of a single theme, without trio. The Styrienne rhythm, with its frequent accents on the second beat of the measure, is noticeable throughout; it is much the rhythm of what is known in this country as the polka-mazurka. This movement is scored for 2 flutes, 2 clarinets, 2 bassoons, and the usual strings.

The fourth movement, Romanze; *Andante con moto* in G major (9-8 time), begins with a free introduction, in which a scrap of pastoral melody is repeated in Meliboean imitations by various wooden wind instruments to a triplet accompaniment in the strings; then the principal theme of the movement is taken up and developed continuously to the end. This movement is scored for 2 flutes, 2 oboes, 1 English-horn, 2 bassoons, 2 horns, and the usual strings. The composer has indicated that the English-horn part may also be played on a basset-horn, or alto-clarinet.

The fifth movement, Finale (Furiant): *Presto* in D minor (3-4 time,) presents the alternate working-out of two contrasted themes, the first in the minor, the second in the major, with one or two subsidiaries. The contrast between the two principal themes is more one of mode and rhythm than of anything else, for they are both based on the same figure. But in the second the characteristic Czechish syncopations are often very prominent. This movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score of the suite bears no dedication.



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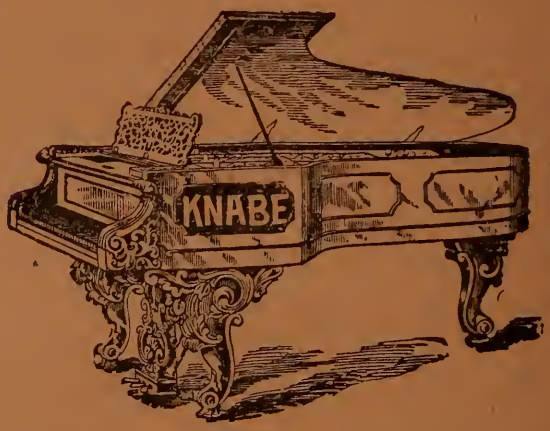
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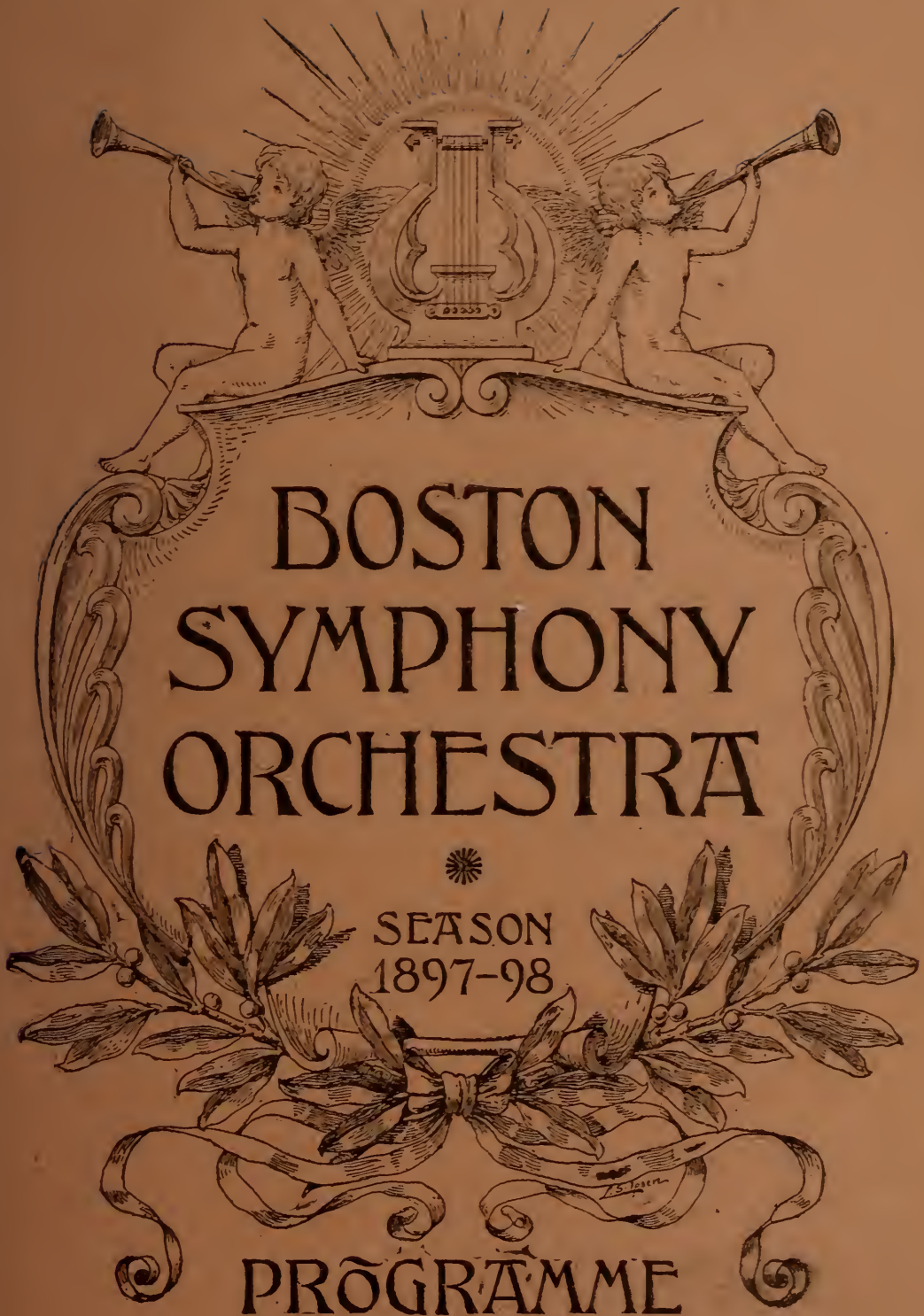
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At 2.30 o'clock.

Saturday Evening, November 27,
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PROGRAMME.

Johannes Brahms – – – Serenade No. 1, in D major, Op. 11.

Allegro molto (D major) - - - - -	2-2
Adagio non troppo (B-flat major) - - -	2-4
Menuetto I. (G major) - - - - -	3-4
Menuetto II. (G minor) - - - - -	3-4
Rondo: Allegro (D major) - - - - -	2-4

Peter Tchaikovsky – Recitative, "Ja, so will's Gott!" and Aria, "Lebt wohl, ihr Berge," from "Die Jungfrau von Orleans"

Antonín Dvořák – Symphony No. 5, in E minor, "From the New World," Op. 95

I.	Adagio (E minor) - - - - - -	4-8
	Allegro molto (E minor) - - - - -	2-4
II.	Largo (D-flat major) - - - - - -	4-4
III.	Scherzo: Molto vivace (E minor) - - -	3-4
IV.	Allegro con fuoco (E minor) - - - -	4-4

Richard Wagner – Scena, "Gerechter Gott!" and Aria, "In seiner Blüthe," from "Rienzi"

Hector Berlioz { a. Minuet of Will-o'-the-Wisps; b. Waltz of Sylphs; c. Rákóczy March } from "The Damnation of Faust," Op. 24

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The first movement, *Allegro molto* in D major (2-2 time), opens with the bare 5th D–A softly held by the violas and 'celli, over which double organ-point the horn sketches out the first theme, answered by the clarinet over the double organ-point A–E. The theme works up in *crescendo* in fuller and fuller scoring; after which a subsidiary passage leads to its return in *fortissimo* and its more complete development. The second theme enters *piano ed espressivo* in the dominant, A major, the melody beginning in the first violins and bassoon in octaves, then passing into the first and second violins in octaves; this theme is noteworthy for its frequent shiftings from even to triple time and back again. A more brilliant conclusion-theme follows *forte* in the dominant — the triplet is here, too, a prominent rhythmic feature — and is worked up energetically till the close of the first part of the movement, which is repeated.

The free fantasia is long and full of elaborate passage-work. The third part of the movement is the regular reproduction of the first, with some differences in matters of detail, the second and conclusion-themes coming in the tonic. There is a longish coda on the first theme, gradually diminishing to *pianissimo*.

The third movement, *Adagio non troppo* in B-flat major (2-4 time), is in the sonata-form. It begins softly with the exposition of the first theme — in which the rhythm of the double-dotted eighth and thirty-second is pretty persistent — in the lower strings and bassoons, the development being carried on by various groups of instruments. A more smoothly flowing sec-

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ond theme in 3rds follows, also in the tonic, the development leading at last to the key of D minor; after which a sudden modulation ushers in a more passionate subsidiary in the dominant, F major,— first in the horn solo, then in other instruments. A lighter conclusion-theme follows in the strings and wood-wind, leading over to the working-out, which is pretty elaborate. The third part of the movement is tolerably regular, though the treatment is decidedly more elaborate in the way of figural ornamentation. There is a brief coda.

The fourth movement consists of two very simple little Minuets: the first, in G major, scored for only 1 flute, 2 clarinets, 1 bassoon and 'celli; the second, in G minor, scored for 2 clarinets, first violins, violas, and 'celli. There is no direction in the score for the first minuet to be repeated after the second.

The fifth movement, Rondo: *Allegro* in D major (2-4 time), is a brilliantly worked-out rondo on two principal themes, each one of which has its subsidiary.

This serenade is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

RECITATIVE, "JA, SO WILL'S GOTT!" AND ARIA, "LEBT WOHL, IHR BERGE," FROM "DIE JUNGFRAU VON ORLEANS." PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840; died on Nov. 6, 1893, in St. Petersburg.)

The Maid of Orleans, Russian opera in four acts, the music by Tchaikovsky, was brought out in St. Petersburg on February 23, 1881. The aria sung at this concert is in the part of Jeanne d'Arc. The German text is as follows:

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JOHANNA.

Recitative.

Ja, so will's Gott! Ich muss gehorchen dem göttlichen Befehle der Madonna. Allein wesshalb fühl' ich im Herzen Angst? Was bebet so, was zittert meine Seele. . . .

Aria.

Lebt wohl, ihr Berge, ihr geliebten Triften!
Ihr traulich stillen Thäler, lebet wohl!
Johanna wird jetzt nicht mehr auf euch wandeln,
Euch saget sie auf ewig: lebet wohl!
Ihr Wiesen all', ihr schattenreichen Bäume,
Ach, ohne mich wohl grünt ihr fröhlich fort!
Ach, lebet wohl, ihr Grotten, kühle Brunnen,
Johanna geht und nimmer kehrt sie wieder, ...
Ihr Plätze all' von meinen stillen Freuden,
Euch lass' ich hinter mir auf immerdar!
Ihr Lämmer all', zerstreut such auf den Haiden,
Denn hirtenlos verbleibt jetzt eure Schaar!
Denn andre Heerde geh' ich jetzt zu weiden
Dort auf dem blut'gen Felde der Gefahr.
An mich ist so der Gottesruf ergangen,
Mich treibt nicht eitles, irdisches Verlangen!
Madonna! Dir offen ist ja meine Seele!
Du siehst sie beben, siehst sie leiden!
Lebt wohl, ihr Berge, etc.*

The English prose of which is :

JOAN.

Recitative.

Yes, God wills it so! I must obey the divine command of the Madonna. Only, wherefore do I feel anxiety in my heart? Why does my soul shudder so and tremble. . . .

*The German text of this aria is much condensed, if not very much altered, from Schiller's original.

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Farewell, ye mountains, ye belovèd pastures! Ye friendly quiet valleys, farewell! Joan will now nevermore roam over you, she says to you forever: fare ye well! All ye meadows, ye trees rich in shade, alas, without me ye will blithely keep on greening! Ah, farewell, ye grots, cool springs, Joan goes, and never shall return.... Ye places all of my still joys, I leave you behind me forever! All ye lambs, scatter yourselves over the leas, for your flock remains now shepherdless! For I go now to pasture other flocks, there on the bloody field of danger. So has the divine call come to me, 'tis not vain, earthly yearning that drives me on! Madonna! My soul is open before thee! Thou seest it shudder, seest it suffer! Farewell, ye mountains, etc.

The Recitative is *Andante non troppo* (4-4 time); the Aria, *Andantino alla breve* in D minor (2-2 time).

Symphony No. 5, in E minor, "From the New World," Opus 95.

Antonín Dvořák.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This symphony was written in the summer of 1893, shortly after Dr. Dvořák's arrival in this country. Its thematic material is made up largely of Negro melodies from the Southern plantations.

The first movement opens with a short slow introduction, *Adagio* in E minor (4-8 time), based on figures from themes used later in the symphony. It begins *pianissimo* in the lower strings, answered by the wood-wind; then comes a sudden *fortissimo*, in which a throbbing figure in all the strings in unison and octaves is answered by the kettle-drums and short chords in the wood-wind and horns; after this some *piano* developments for fuller and fuller orchestra lead in brief climax to the main body of the movement.

The main body of the movement, *Allegro molto* in E minor (2-4 time),

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begins with a strong assertion of the first theme, the first member being given out by two horns in unison, the second by the wood-wind in 3rds. This theme is developed at considerable length, some figures being subjected to rhythmic and figural modifications which at times give it the air of a new subsidiary melody. After a while the second theme appears in the relative G major, given out first by the flute, then taken up by the violins in octaves; the development is far less extended than that of the first theme, and soon leads to the traditional repeat at the end of the first part of the movement. Both the first and second themes have a marked Negro accent.

The free fantasia is by no means long nor very elaborate; after a concise working-out of the thematic material exposed in the first part, it leads over to the return of the first theme in the tonic at the beginning of the third part. This is a sufficiently regular reproduction of the first, with some changes of key, and leads to a short, brilliant coda, which runs mainly on the first theme.

The second movement, *Largo* in D-flat major (4-4 time), opens with some mysterious *pianissimo* harmonies in the brass and lower wood-wind, after which the melodious principal theme is sung by the English-horn over an harmonic accompaniment in the muted strings. The development is quite extended, the theme appearing at last in two muted horns. Then comes a change to C-sharp minor (enharmonic of the tonic in the minor mode) *Un poco più mosso*, and a short transitional passage on a subsidiary theme in the flute and oboe leads to the entrance of the long-drawn *cantilena* of the second theme, in the wood-wind over a *pizzicato* contrapuntal bass. The development of this theme, alternating with its introductory subsidiary, takes up the whole middle part of the movement. A return to the original key and tempo brings back the first theme in the English-horn, the brief development having this time much the character of a reminiscent coda. The movement closes *pianissimo* with a four-part chord in the double-basses alone.

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The third movement, Scherzo : *Molto vivace* in E minor (3-4 time), is in the regular form of scherzo and trio, with the novelty, however, of each of these two divisions being based upon two separate themes. The first theme of the Scherzo (in E minor) generally appears in canonical imitation ; the second theme (*poco sostenuto* in E major) is a more *cantabile* melody. The first theme of the trio (in C major) and the second (in the same key) are both of a lively dance-like character. Just before the trio, and also in the coda that follows the repetition of the scherzo, the first theme of the first movement makes its reappearance.

The fourth movement, *Allegro con fuoco* in E minor (4-4 time), is somewhat unconventional in form, although conventional formal traits are not undiscoverable in it. After seven measures of *fortissimo* preluding in the strings, followed by two measures of full orchestra, two horns and two trumpets in unison give out the first theme *fortissimo* against crashing *staccato* chords in the rest of the orchestra — a style of scoring that vividly recalls Niels Gade, by the way. The development follows, at first in the strings, then in the full orchestra, with the melody in the first violins and wood-wind. Next comes a subsidiary in rushing passage-work for the full orchestra, still in *fortissimo*, which soon leads to the entrance of the second theme, a more *cantabile* melody, given out by the clarinet and further developed by the first violins, in G major. This, in turn, is followed by a strong second subsidiary, *fortissimo* in G major, for the full orchestra. A quaint conclusion-theme in E minor — in the strings, with little counter-calls in the clarinets and bassoons in octaves, and loud notes on all the horns — closes the division *diminuendo*. So far we have had what is to all intents and purposes the first part of a regular sonata movement : first and second themes, each followed in turn by its subsidiary, and conclusion-theme.

Now comes the working-out. But almost at the very beginning of this comes a light little episodic theme, not heard before, sung in 3rds by the

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flutes and oboes against waving harmonies in the strings. This new theme is briefly worked out in alternation with phrases from the first theme (in the horns), this not much more than tentative development being followed by still another episodic theme in F major, given out and briefly developed by the flutes and clarinet over figural counterpoint in the 'celli, based on the first theme. The development continues in more and more energetic passage-work, hints at the new theme and at last at the first theme of the first movement coming in *fortissimo* in the brass. The climax waxes stronger and stronger, the first theme of the movement gradually gaining the supremacy, until it bursts forth again in its original shape in the tonic, E minor, in all the trombones and tuba in octaves, against a double-*fortissimo* of the rest of the orchestra. Here the working-out properly ends and the third part of the movement begins.

But this third part is pretty irregular; it is a singularly stunted reproduction of the first. The development of the first theme is considerably curtailed, and soon falls into the *frei-phantasierend* vein, as it dies away to double-*pianissimo* in the strings; the subsidiary is omitted, and the second theme follows next in E major, the melody in the first violins, then in the 'celli, then in the violins and higher wood-wind. Some new developments on the second subsidiary follow, leading, not to the conclusion-theme, but to the coda, in which allusions to the first theme of the first movement become plainer and plainer. Indeed the whole tumultuous coda may be

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said to be based on a conjunction of the first theme of the first movement with the first theme of the finale.

This symphony is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, and the usual strings. The score bears no dedication.

SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM "RIENZI" RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Rienzi, der Letzte der Tribunen, grand opera in five acts, the text and music by Richard Wagner, was first given under the composer's direction at the Court Opera in Dresden on October 20, 1842. The subject was suggested to Wagner by reading Bulwer's novel in Dresden in 1837. He began his sketch of the text in Riga in the autumn of that year, and finished the libretto in the summer of 1838. He began writing the music almost immediately, and completed the first two acts in Riga and Mittau in the spring of 1839. The remainder of the music of the opera was written in Paris. Wagner, from the first, had intended the work for the Académie de Musique in Paris; when the score was completed, he offered it to that institution, but it was refused; he then offered it to the Théâtre de la Renaissance,* but with no better success. In 1841 he sent the score to Dresden, where it was at once accepted by the Court Opera; this

* Not the present house of that name, on the corner of the boulevard Saint-Martin and the rue de Bondy, but the older theatre (now changed into a bank), once better known as the Théâtre-Italien, or Salle-Ventadour.



acceptance was the cause of his returning to Germany. The music of the opera was modelled on the general lines of French *grand-opéra*, in emulation of the style of Spontini, Meyerbeer, and Halévy. But few distinctly Wagnerish traits are to be found in it, though the characteristic Wagner energy shows itself on nearly every page.

The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister. The original text is as follows*: —

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend' ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—
(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

* The passage in brackets is omitted at this concert.

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Aria.

In seiner Blüthe bleicht mein Leben,
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—
(*Man hört Signale geben von der Sturmglocke.*)
Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!
(*Er eilt ab.*)

The English prose of which is:

ADRIANO (*Enters*):

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother . . . Shall I draw it against my father's head?—

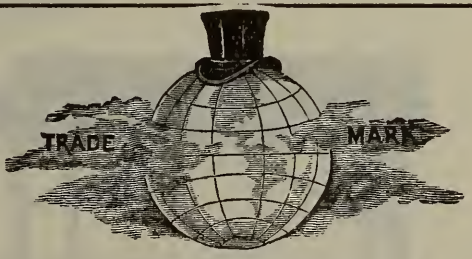
(*He falls exhausted upon an overturned column.*)

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My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.— (*Tocsin signals are heard.*) Where am I? Ha! where was I but now? — The tocsin — ! God, 'tis soon too late! What shall I do! — Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)

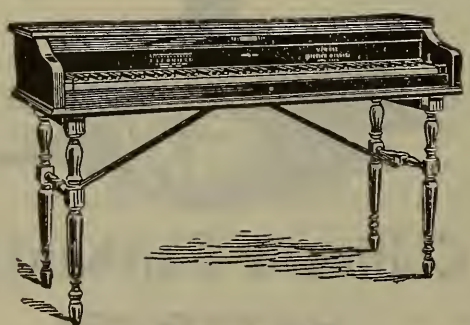
The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time), and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4 time) and *Vivace* in G major (2-2 time). The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat.*

Minuet of Will-o'-the-Wisps, Waltz of Sylphs, Rákóczy March, from "The Damnation of Faust," Opus 24 . Hector Berlioz.

(Born at la Côte-Saint-André (Isère), France, on Dec. 11, 1803; died in Paris on March 9, 1869)

La Damnation de Faust, legend in four parts, was first given at an afternoon concert, conducted by the composer, at the Opéra-Comique in Paris in 1846. The work was a dismal failure at first, which failure, coming as

*After the publication of the first edition of the pianoforte score of *Rienzi*, Wagner made many cuts in the work. The opera was originally intended for the Paris Académie de Musique, and its length calculated on the opera-going habits of the Parisian public; when it was first given in Dresden, it was found far too long for a German opera-evening, and was given in two parts, the first and second acts on one evening, and the third, fourth, and fifth on the next. Wagner's subsequent cuts reduced it to a normal opera-evening's length. Some of these cuts affect this aria; the most important of them is the omission of the closing *Vivace* movement.



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it did after the immediate success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way in Vienna and other parts of Germany, and not long after Berlioz's death became very popular in France. It is now unquestionably his most popular work all over the musical world.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.

The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light-flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns twice more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1



bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time), is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

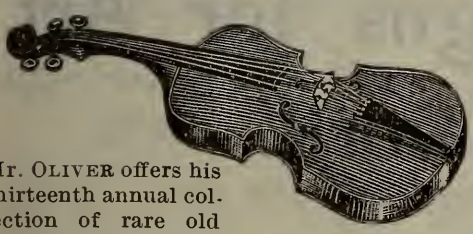
Waltz of Sylphs, from "The Damnation of Faust," Opus 24.

Hector Berlioz.

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Rákóczy March, from "The Damnation of Faust," Opus 24.

Hector Berlioz.

The Rákóczy March is the most famous of Hungarian national airs, and is supposed to have been written by Rákóczy Ferencz, a Transylvanian prince who made an unsuccessful attempt to withstand the power of Austria about the beginning of the eighteenth century. It is a great favorite both in Hungary and in other parts of the Austrian Empire, although its public performance there has often been prohibited by the government on account of its revolutionary associations.

There have been several versions of the march made by modern composers, one of the best known being Berlioz's. Berlioz wrote it in 1846 on the night before leaving Vienna for Buda-Pesth, at which latter place it was first publicly performed under the composer's own direction; he afterwards included it in his dramatic legend *la Damnation de Faust*, a great deal of which he wrote while on the same trip through Austria and Hungary. The march begins with Rákóczy's tune, announced *piano* in the wood-wind to a *pizzicato* accompaniment in the strings; after the theme has been carried through, very much in its original shape, its first phrase is then worked out dramatically in a strong *crescendo* climax, interrupted every now and then by strokes on the bass-drum simulating distant cannon-shots. A brilliant *fortissimo* coda brings the piece to a close.

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E. A. MacDowell - - - - Concerto for Pianoforte, No. 2

Beethoven - - - - - - - Symphony No. 5

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 b. Aria from "Almira."
 c. Busslied (Song of Penitence). Beethoven
 Mr. HENSCHEL.

3. *a.* Cavatina, "Spiagge amate." Gluck
 b. Arietta, "La Calandrina." Tomelli
 c. Song, "Margoton." Old French
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 b. "Der Doppelgänger."
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5. SONGS. *a.* "Kennst du das Land." Liszt
 b. "Aufträge." Schumann
 c. "Junge Liebe." Brahms
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6. DUET from "The Taming of the Shrew." Goetz
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7. BALLAD. *a.* "The Ruined Mill." Loewe
 SONG. *b.* "Ich grolle nicht." Schumann
 Mr. HENSCHEL.

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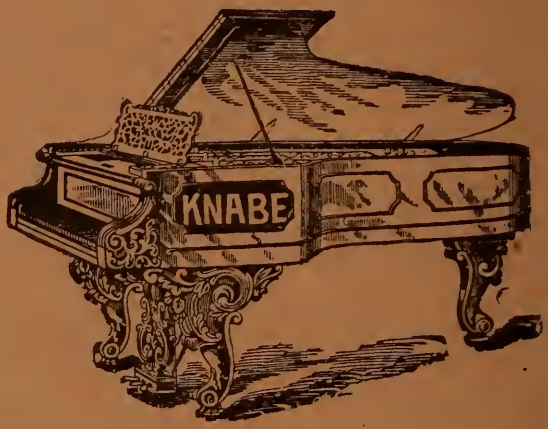
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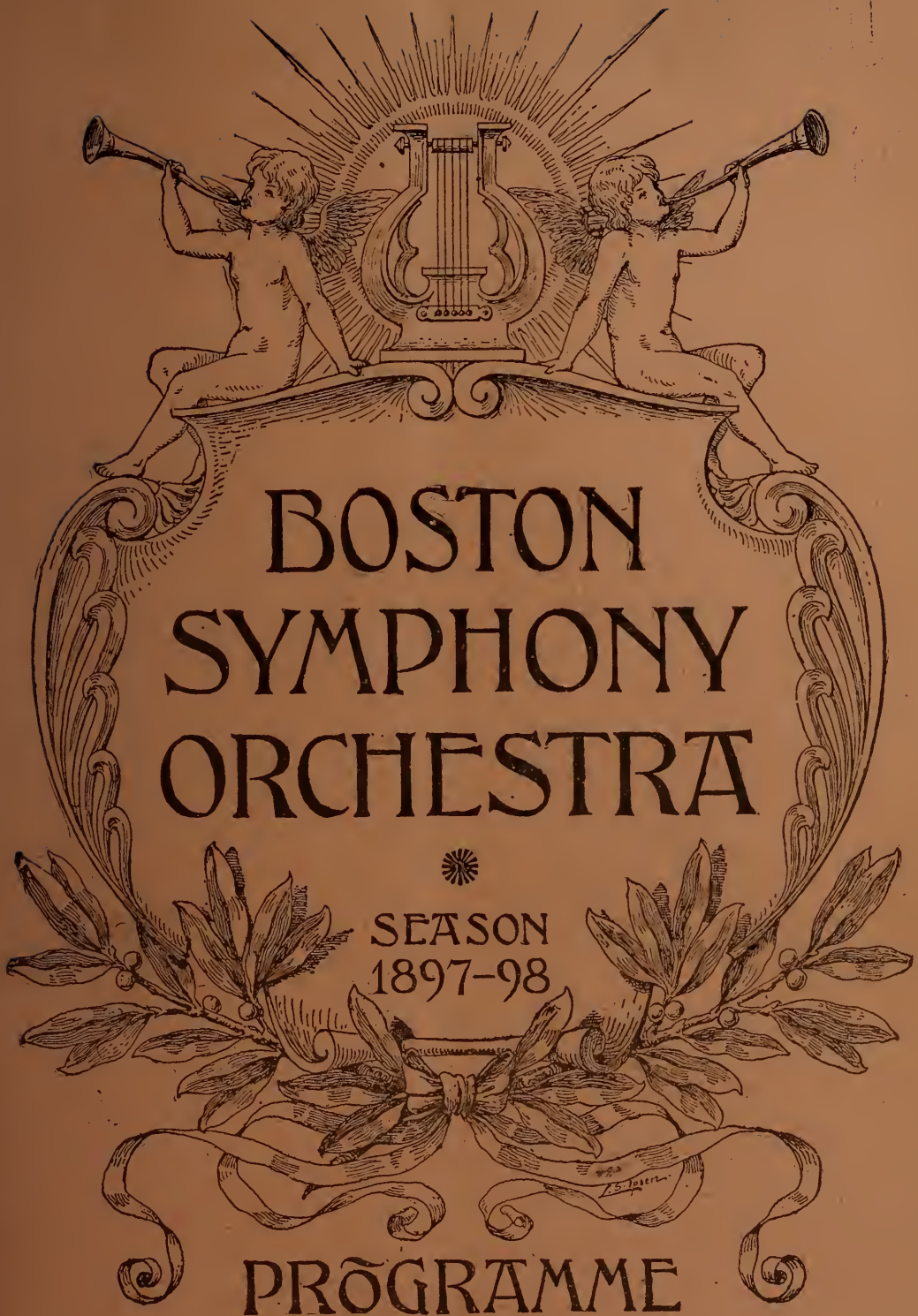
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PROGRAMME.

Edward MacDowell – – Suite No. 2, in E minor, "Indian," Op. 48

I. Legend: Not fast; with much dignity and character (E minor) - - - - - - - - - 2-2
Twice as fast; with decision (E minor) - - 2-2
II. Love-Song: Not fast; tenderly (A major) - - 6-8
III. In War-time: With rough vigor, almost savagely (D minor) - - - - - - - - - 2-4
IV. Dirge: Dirge-like, mournfully (G minor) - - 4-4
V. Village Festival: Swift and light (E major) - 2-4

Edward MacDowell – Concerto for Pianoforte, No. 2, in D minor, Op. 23

I. Larghetto calmato (D minor) - - - - 6-8
II. Presto giocoso (B-flat major) - - - - 2-4
III. Largo (D minor) - - - - - - - - 3-4
Molto Allegro (D major) - - - - - 3-4

Ludwig van Beethoven – – Symphony No. 5, in C minor, Op. 67

I. Allegro con brio (C minor) - - - - - 2-4
II. Andante con moto (A-flat major) - - - 3-8
III. Allegro (C minor) - - - - - - 3-4
Trio (C major) - - - - - - - 3-4
IV. Allegro (C major) - - - - - - 4-4

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Suite No. 2, in E minor, "Indian," Opus 48 Edward MacDowell.

(Born in New York on Dec. 18, 1861; still living.)

On the fly-leaf of the orchestral score of this suite is printed the following:

The thematic material of this Work has been suggested for the most part by Melodies of the North American Indians. Their occasional similarity to northern European themes seems to the author a direct testimony in corroboration of Thorfinnkarlsefin's Saga.

If separate titles for the different movements are desired, they should be arranged as follows:

I. Legend.
II. Love-Song.
III. In War-time.
IV. Dirge.
V. Village Festival.

The first movement, Legend: *Not fast. With much dignity and character*,* in E minor (2-2 time), opens with the unaccompanied announcement of its principal theme, the thesis *fortissimo* by three horns in unison, the antithesis *pianissimo* by one horn *con sordino*. The theme is then taken up by other instruments and briefly developed in a free preluding way, leading to the main body of the movement, *Twice as fast. With Decision*, in E minor (2-2 time).

Beneath high trills in the violins, the clarinets, bassoons, and lower strings *pizzicati* announce the theme in short *staccato* chords. Although not identical with the form in which the theme appeared in the slow introduction, this theme is evidently derived from it by melodic and rhythmic variation. It is forthwith worked out in *crescendo* passage-work, swelling

*The indications at the head of the several movements in this score are invariably in three languages: German, English, and French. The expression-marks are generally in Italian.

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to *fortissimo*, then diminishing again to *pianissimo*, until it appears in C major in a new rhythmic variation in the strings as the second theme of the movement. After it has been duly developed in this more *cantabile* shape, it reappears in a diminution of its first form — say, as conclusion-theme — and the working-out begins almost immediately. The remainder of the movement is taken up with the working-out of the two more prominent forms (first and second) of this one theme.

The second movement, Love-Song: *Not fast. Tenderly* in A major (6-8 time), consists of the working-up of one principal theme given out immediately by the wood-wind — in alternation and conjunction with two subsidiary phrases — the one, a sort of suave echoing response from the strings to the several phrases of the principal theme, the other, a more independent melody (first given out in D minor by the wood-wind) which almost assumes the importance of a second theme. In the principal theme the "Scotch snap" rhythm is particularly prominent. The form of this movement is perfectly free, but none the less well-balanced and coherent.

The third movement, In War-time: *With rough vigour, almost savagely*, in D minor (2-4 time), begins with the extended announcement of its principal theme by two unaccompanied flutes in unison. These sixteen measures of theme are immediately answered by eight measures of subsidiary, similarly given out by two clarinets in unison without accompaniment. The thematic material having been thus baldly presented, the remainder of the movement is devoted to its elaborate working-out in a form which has the chief characteristics of the rondo. Toward the end the rhythm changes frequently from 2-4 to 6-8 and back again.

The fourth movement, Dirge: *Dirge-like, mournfully*, in G minor (4-4 time), opens with the mournful principal theme, given out by the muted violins in unison (soon reinforced by the violas) against repetitions of the tonic note (G) by the piccolo-flute, flutes, and two muted horns (one on the stage, the other behind the scenes), with occasional full harmony in

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various groups of wind instruments. The intimate relation between this theme and that of the first movement is not to be overlooked. It is answered by the horn behind the scenes over full harmony in the lower strings, the passage closing with a quaint concluding phrase of the oboe. The dramatic development and working-out of this one theme fills the movement, which is short.

The fifth movement, Village Festival: *Swift and light*, in E major (2-4 time), presents an elaborate working-out of several related themes, all of which are more or less directly derived from that of the first movement. Lively dance-rhythms abound; the whole movement presents a strikingly brilliant picture of the liveliness and varied incidents of a village merry-making.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum and cymbals, and the usual strings, a third kettle-drum being added in the last movement. The score is dedicated to the Boston Symphony Orchestra and its Leader, Mr. Emil Paur.

CONCERTO FOR PIANOFORTE, NO. 2, IN D MINOR, OPUS 23.

EDWARD MACDOWELL.

(Born in New York on Dec. 18, 1861; still living in New York.)

The first movement, *Larghetto calmato* in D minor (6-8 time), is based upon two principal themes, with one subsidiary, the two former presenting considerable similarity in character. The movement opens with what, from formal considerations, I will call its second theme, softly given out in harmony by the strings; this brief exposition is answered by some chromatic harmonies in the lower wood-wind and horn, and more thematically by the trombones. Next follows a brilliant introductory cadenza for the solo instrument, leading to a return of the theme in the flutes and clarinets. All this is by way of prelude. Now the tempo changes to *Poco più mosso e con passione* and the movement begins in earnest. The pianoforte exposes the first theme, at first alone, then accompanied by the strings;

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a short intermediate subsidiary passage leads to a return of the theme in the solo instrument, now with a more elaborate accompaniment in the wood-wind over a *pizzicato* bass. Some brief passage-work (still thematic in character) leads to the appearance of the second theme, in the relative F major, developed by the strings and wood-wind, and soon figurally embroidered by the pianoforte. With a change from 6-8 to 3-4 time comes the subsidiary theme in the horns and trombones, against running passage-work in the pianoforte; this leads to the working-out, which is tolerably long and elaborate, carried on almost entirely by the orchestra against brilliant passage-work in the solo instrument. The return of the first theme comes in D major, in the pianoforte over a *pizzicato* bass, but soon merges into some fresh working-out of the two principal themes — or characteristic figures from them — together. A brief coda brings the movement to a *pianissimo* close in D major. Although this movement is really the slow movement of the concerto, it presents an evident, if rather free, application of the sonata-form — with slow thematic introduction and a defective third part.

The second movement, *Presto giocoso* in B-flat major (2-4 time), is a brilliant rondo on three themes. After some little orchestral preluding, the pianoforte takes up the nimbly running and skipping first theme and develops it at some length, accompanied by the orchestra, passing suggestions of the second theme coming now and then from the horns and from the clarinets and bassoons; but the development of the first theme goes on in spite of these for some time longer, until the second theme, with its effective syncopations, bursts forth *fortissimo* as an orchestral *tutti*. This second theme is in the tonic, and is soon taken up by the pianoforte. A joyous third theme, still in the tonic, soon follows in the solo instrument. The three themes having thus been presented in succession, the working-out now follows, in true rondo style, the movement ending with a short coda after the return of the second theme.

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The third movement opens with a slow introduction, *Largo* in D minor (3-4 time), in which reminiscences of the principal theme of the first movement alternate with hints at the new theme soon to come. The main body of the movement, *Molto Allegro* in D major (3-4 time), is, like the second, based on three contrasted themes. The first is announced and partly developed by the wood-wind, over trills and rising scales in the pianoforte, then taken up by the solo instrument and briefly worked up by it and the orchestra, at last by all the brass. The second theme is given out in F major by the pianoforte over a string accompaniment, and is followed by some passage-work on figures from the first theme. The third theme enters *fortissimo* in B minor as an orchestral *tutti* (its second phrase recalls one of the themes of the first movement a little), and is soon worked up with figural embroidery in the pianoforte. From this point onward, the movement is devoted mainly to the working-out of the thematic material thus presented, though with sufficiently frequent returns of the themes in their original shape.

The orchestral part of this concerto is scored for two flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

ENTR'ACTE.

DISCREPANCIES.

Artists are an ever-fascinating study; they are so full of the unexpected. Take an artist who is worth his salt, and you never get to the end of him. Study his works, examine his life, draw up a list of his various qualities and traits, establish their mutual relations as well as your critical insight will permit, in a word, do your best to "foot him up" as accurately and completely as possible, so that you think you know him through and through; do all this, I say, and the very next thing he does is quite as likely to surprise you as not.

You see, a man may be this or that to a conspicuous, even to an exorbitant degree; but he is never this nor that all through. His most preponderant trait has its limit somewhere short of his circumference, and is supplemented, if not counterbalanced, by another less prominent one. And

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you can never tell which of the two will come to the surface at any given moment. And, if this is true of all men, it is doubly true of artists, especially of artists whose mental balance is to a certain extent disturbed by genius.

Note, too, that an artist's most prominent, most conspicuous trait, need by no means be really his predominant one; its value in the sum total of the man may be but slight. It may owe its conspicuousness mainly to the fact that it differentiates him most from his contemporaries, and so seems peculiar to him. An artist's name may thus become a byword for a certain mental quality which, if to a certain extent characteristic and distinctive, may really play no very important and decisive part in his general artistic make-up and point of view. Still it is probably the one by which he will be best known to the world at large, though he himself may not be very clearly conscious of possessing it. When criticism throws it in his face, he is astonished. When he detects it in a fellow-craftsman, he may feel like throwing it in his face without thought of its returning to him, boomerang-wise, as a *tu quoque*.

It may happen that what the world at large takes for this or that artist's most conspicuous trait is really but superficial, after all. It may be like the type-setter's blackened and grimy hands, which the casual observer sees and comments on, without thinking how much more intrinsic a part of the man is his skill in setting type. The grimy hands are but an accident of his craft. It is worth remembering, too, that when the conspicuousness of a certain trait in an artist has resulted in its catching the general eye, the world will, as if by common consent, tend to exaggerate not only its relative value in the sum total of his individuality, but even its conspicuousness. The particular trait by which an artist has become best known to the world runs a risk of being underscored, until people in general read it in large capitals, and the man's name suggests nothing else to them when they hear it mentioned.

I have said that the most conspicuous trait in an artist may very well be, after all, merely a superficial one; it were perhaps nearer the truth to say that it will most probably be only a superficial one; for it is the surface of men and things that first catches the casual glance, and the majority of people have nothing more than a casual glance to bestow upon any man or anything. And it is this false valuation of superficialities, this identifying of artists with qualities which really play but an unimportant part in the sum

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total of their productivity, that is for much in the way they have of surprising us when we think to have footed them up with exhaustive accuracy.

It was thought a good joke, for instance, when Wagner said, after listening to an act of Goldmark's *Königin von Saba*, "It is curious to me how heavily these young fellows score nowadays!" What! people said, Wagner, of all men in the world, complaining of over-ponderous orchestration! But the remark, even apart from its having a possible humorous side, was perfectly natural; the *habitual* fulness of Wagner's scoring has been, from the beginning, vastly exaggerated in the popular mind; there was no real discrepancy nor inconsistency in his finding Goldmark's a thought over-heavy.

French literary criticism gave a shout of derision when Émile Zola wrote of his friend Daudet's *Numa Roumestan* (I quote from memory): "I have been charged with coarseness and a love for the horrible myself, as my readers are probably aware; but surely I have never been guilty of such an unmitigated horror as Daudet has here, in his picture of the consumptive young girl's love for the *tambourin!*" Well, that is where Zola's famed coarseness of mental fibre found its limit; there his delicacy began. The man who could cast Gervaise into the mire, and, so to speak, trample upon her, could not stand Daudet's more psychically brutal treatment of a far different heroine.

Mr. Owen Wistar once wrote a magazine article on Wagner and Brahms, as crowning examples of two utterly divergent tendencies in music; which tendencies he characterized as the contrapuntal or polyphonic, and the dramatic. He seemed quite to have forgotten that Wagner's habitual musical style was as essentially polyphonic as that of any composer of his day. It was almost like the late Richard Grant White's taking the "flute in D" as an example of a transposing instrument.

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Swinburne once called Tennyson "coarse." Was this mere talking for effect, *pour épater la galerie?* Perhaps it may have been, but not necessarily so. What the world at large seems to have agreed upon calling Swinburne's "coarseness" may not really be coarse at all; and, even admitting it as coarseness, one can surmise that it found its limit somewhere, and was supplemented by a delicacy that did not coincide with Tennyson's.

The late Paul Verlaine may be set down as a very shocking person indeed, with perceptions — even artistic perceptions — inured to many sorts of horror; but what other poet has his exquisite delicacy of color-sense, his super-keenness of perception of the music of syllables and rhythm?

Berlioz, a very subtile though not always a sound harmonist, objected like a mere school-master, a very pedant, to some of Wagner's harmony; he did not even see that his own arguments against it were clumsily taken from mere harmony school-books, and had no real foundation. But who has ever railed against the learned pedantry of the schools more caustically, and preached musical freedom more eloquently, than Berlioz? And, though he often wrote pretty bad harmony himself, he had a keen eye for it in others, and once made a correction in Weber that would have done no discredit to Schumann.

Symphony No. 5, in C minor, Opus 67 . . Ludwig van Beethoven.

(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

The date at which this symphony was written has not been ascertained with any degree of certainty. It is highly probable, however, that both it and the *Pastoral* (No. 6, in F major) were completed, or at least brought near completion, before the end of the year 1807, and that most of the work on them was done at Heiligenstadt and in the country between there and Kahlenberg. Beethoven's visit to Eisenstadt in September of the same year was probably devoted entirely to bringing out the C major Mass, opus 86; so that he had no time to work on the symphonies there. The first performance of the C minor symphony was at a concert given by Beethoven at the Theater an der Wien in Vienna on December 22, 1808. The concert was a memorable one; every number on the program was then given



for the first time in Vienna, and the program included, beside the symphony mentioned, the *Pastoral* symphony; the pianoforte concerto No. 4, in G major, opus 58; the choral fantasia, opus 80; two extracts from the C major Mass; the concert aria, "*Ah! perfido*," and a free improvisation on the pianoforte. Artistically, the concert was rather disastrous: the extreme length of the program and the unusual difficulty of the music made due preparation impossible, and the performance was generally bad; add to this that it was an exceptionally cold day, and the theatre not heated; the audience was as cold as the hall!

The first movement of the symphony, *Allegro con brio* in C minor (2-4 time) opens grandly with three G's followed by a long-held E-flat, *fortissimo* in all the strings and clarinets. What is the key? The ear is in doubt; is it C minor, or E-flat major, or possibly G minor? The next two measures, three F's followed by a long-held D, strike out the possibility of G minor; but it still may be either C minor or E-flat major! The popular legend that Beethoven intended this grand exordium of the symphony to suggest "Fate knocking at the gate" is apocryphal; Beethoven's pupil, Ferdinand Ries, was really the author of this would-be-poetic exegesis, which Beethoven received very sarcastically when Ries imparted it to him. There is a considerable difference of opinion among conductors as to the manner of playing these four opening measures. Some take them in strict *allegro* tempo, like the rest of the movement; others take the liberty of playing them in a much slower and more stately tempo; others again take the three G's and the F's *molto ritardando*, arguing that, although taking the four measures in a stately *Largo* is not permissible,—there being no indication in the score to authorize it,—the "holds" over the E-flat and the D do (at least tacitly) authorize *ritardandos* on the three E-flats and the three F's, according to the old rule: "You may always make a *ritardando* before a hold." And, if this retarding of the tempo is cleverly managed, it comes to very much the same thing, in point of effect, as the stately *Largo*, for which there is no authority in the score; it is beating the devil round the bush.

These four grand introductory measures are immediately followed by the exposition of the first theme, of which they furnish the principal figure.

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The construction of this theme is peculiar: it is really composed of nothing but free contrapuntal imitations on the figure of the introductory measures; but these imitations follow one upon the other with such rhythmic regularity that, to the ear, they form the several successive sections and phrases of a regularly constructed melody, or theme. No single part in the orchestra plays this melody; but take the eighth-note figures which appear successively in the second violins, violas, and first violins, and write them out in order on a single staff (as one part), and you have the theme. This theme is briefly developed in two periods, followed by some brilliant passage-work for fuller and fuller orchestra, still on the principal figure, ending on the first inversion of the chord of the dominant of the relative key of E-flat major. Now the second theme enters *fortissimo* on the horns; its opening phrase is but a melodic extension of the principal figure of the first theme, but this is responded to by a more lovely phrase, full of the truest Beethovenish sentiment, which is worked up in a *crescendo* climax, leading to an unspeakably brilliant and dashing antithesis. There is no conclusion-theme, the short concluding period being formed by some strong passage-work on the principal figure of the first theme. The first part of the movement ends in E-flat major, and is repeated.

The free fantasia is not very long, although of sufficient length to be in proportion with the short first part of the movement. It is almost entirely devoted to a contrapuntal working-out of the first theme, in which working-out, however, new melodic developments keep cropping up. Toward the end, the initial figure of the second theme — which, as will be remembered, s but another version of that of the first — comes in for a brief contrapuntal elaboration, which is followed by the characteristically Beethovenish "moment of exhaustion," the working-out gradually dying away in mysterious, unearthly antiphonal harmonies between the strings and wood-wind. Then, all of a sudden, the first theme reasserts itself in *fortissimo*, and we pass on to the third part of the movement.

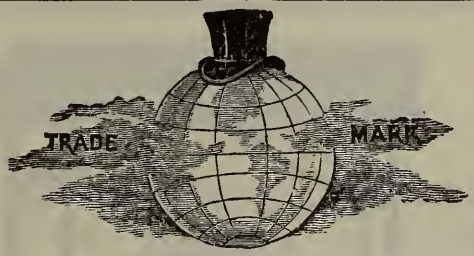
This part is quite regular in its relations to the first, the second theme now coming in the tonic, C major. It is to be noticed, however, that the development of the first theme is now accompanied by a more sustained, *cantabile* counter-theme,— a device of which Mendelssohn was particularly fond (*vide* the third part of the first movement of his *Scotch* symphony),— and one of the long holds is elaborated into a beautiful little cadenza for

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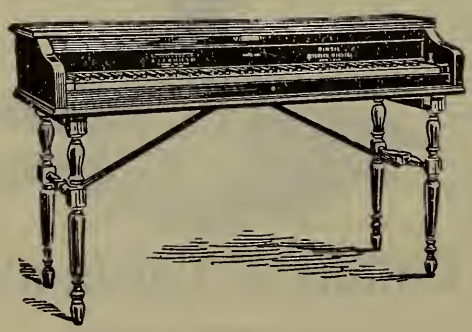
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the oboe. The change of key for the second theme necessitates a change in the instrumentation also: in the first part of the movement the second theme entered *fortissimo* in the horns, in E-flat major; here, in the third part, where it enters in C major, it would have been impossible for the plain E-flat horns to play it, so that Beethoven — unwilling to make his horn-players change their crooks for only a few measures — found himself forced to transfer the passage to the bassoons. The result is rather unfortunate, for the bassoons sound somewhat veiled and timid, in comparison with the boldly assertive horns in the first part. But composers of Beethoven's day were not infrequently forced to make concessions of this sort. The movement ends with a long and exceedingly brilliant coda.

The second movement, *Andante con moto* in A-flat major (3-8 time), is in the form of the rondo with variations. It opens with the announcement of its first theme, a stately and expressive melody, sung in unison by the violas and 'celli over a simple *pizzicato* bass in the double-basses, the closing phrase being considerably developed in full harmony by the wood-wind, then by the wood-wind and strings together.* This is immediately followed by the second theme, an heroic, quasi-martial phrase in A-flat major, given out in harmony by the clarinets, bassoons, and violins, over a triplet arpeggio accompaniment in the violas, and a *pizzicato* bass. This theme closes with a bold modulation to C major, and is forthwith repeated *fortissimo* in this key by the oboes, horns, trumpets, and kettle-drums, while all the violins and violas unite upon the accompanying triplet figure. A short conclusion-phrase in mysterious *pianissimo* chromatic harmony, in the strings (without double-basses) and bassoons, closes the period with a half-cadence to the dominant of A-flat major.

The second period corresponds exactly to the first, it being the first variation thereof. The first theme appears in a figural variation in the violas and 'celli (even sixteenth-notes), against a *pizzicato* accompaniment

*The gradual growth of this theme in Beethoven's mind is to be followed very fully in his sketch-books: it is a fine and characteristic example of his laborious and carefully self-criticising method of composition. The first form in which this noble theme appears in the sketch-books is as trivial and commonplace as possible; every subsequent change it goes through is an improvement, until we at last find it in the form in which it appears in the symphony.



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in the other strings and a sustained counter-phrase in the clarinet.* The variation of the second theme consists simply of substituting arpeggj in thirty-second-notes for the triplet arpeggj in sixteenth-notes.

In the third variation, which follows, we have the theme figurally varied in running thirty-second-notes in the violas and 'celli, the counter-phrase now coming in the flute, oboe, and bassoon in double octaves, the varied theme soon passing into the first violins, then into the basses, against full harmony in repeated sixteenth-notes in the rest of the orchestra; this extends the first theme to three times its original length. Next follows a little interlude of passage-work on the initial figure of the theme in the wood-wind. Then the full orchestra precipitates itself *fortissimo* upon the second theme (in C major), in grand plain harmony. Then follows a brief episode in the shape of a *staccato* melodic variation, based on the initial figure of the first theme, in the flute, clarinet, and bassoon, over plain *pizzicato* chords in the second violins, violas, and basses, and waving arpeggj in the first violins.† Some *crescendo* scale-passages lead to a *fortissimo* reappearance of the first theme in the tonic in the full orchestra, the theme now appearing in close imitation (not quite strict canon) between the violins and the wood-wind. A long coda brings the movement to a close.

The third movement, *Allegro* in C minor (3-4 time), is a scherzo with trio, although not so named in the score. It has all the characteristics of the Beethoven scherzo: the rapid tempo, the tricksy effects of modulation and instrumentation, the brilliant humor. It is perhaps the most diabolic of Beethoven's scherzi; Berlioz has likened it to a scene from the witches' Sabbath on the Brocken.‡ The first theme is eighteen measures long, the

*One of the progressions in this clarinet obligato gave rise, according to Berlioz, to one of Fétis's attempted "corrections" in the French edition of the score, which he was editing. The clarinet part begins with a long-sustained E-flat, which, in the fourth measure, forms a suspended 4th over the B-flat in the bass, and a major 9th over the D-flat in the melody. According to the accepted rules of harmony, these dissonances ought to be resolved by the E-flat in the clarinet falling to D-flat (3rd of the bass and octave of the melody) on the third beat of the measure. But Beethoven has held this E-flat throughout the measure, and made it progress upward to E-natural in the fifth measure, forming the 3rd of the chord of the dominant 7th of F major. This upward progression of a suspended dissonant note seemed at first an unpardonable crime to Fétis; but he afterwards thought the passage over and found it to be an exemplification of an as yet unformulated law of harmony. This law he then proceeded to formulate as follows in his *Traité d'Harmonie*: "A dissonant note, instead of falling one degree to a consonant interval, may progress upward by a semi-tone, whenever, by so doing, it produces a passing modulation to another key." This is just what Beethoven's ascending E-flat does: the E-natural it moves to produce a passing modulation from A-flat major to F major.

†Lovers of musical coincidences may be interested to know that both the waving arpeggj and the harmony of this passage (which contains some very characteristic and beautiful modulations) are to be found, in precisely the same rhythm, in the Trio of a Minuet in one of Boccherini's quintets; only the *staccato* melody is wanting.

‡Here is another curious coincidence. The first nine notes (filling four measures) of the principal theme of this scherzo are identical (barring the difference of key) with the first nine notes of the theme of the Finale in Mozart's G minor symphony. But the rhythm is so utterly different that the ear perceives no similarity whatever between the two themes.

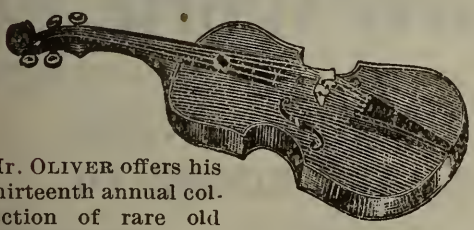


two measures over and above the regulation sixteen-measure cut being added to the third phrase. The thesis is given out *pianissimo* by the basses in octaves, the strings, wood-wind, and horns answering with the antithesis in full harmony. This first theme is immediately followed by the second, a bolder phrase, given out *fortissimo* by the two horns in unison over a *staccato* accompaniment in the strings, beginning in C minor, but soon modulating to E-flat minor, and carried by the full orchestra through G-flat major back to E-flat minor again, each phrase ending on the dominant by half-cadence. These two themes are worked up, together and in alternation, with some elaborateness in the way of running counterpoint, to the end of the Scherzo, in C minor.

The Trio (same time and tempo) in C major is a well worked-out fugato on an energetic subject of humorous, almost comic, character, the fugued writing being, however, strictly adapted to the regular scherzo form of two repeated sections. Then comes the repetition of the Scherzo. The treatment is somewhat different from that in the first working-out, the instrumentation being totally different, now running to *pizzicati* in the strings and *staccato* phrases in the wood-wind, the whole being kept steadily in *pianissimo*. Some little clucking notes in the upper register of the bassoons have a peculiarly weird, diabolico-comic effect. The elaborate working-out of the second theme at last merges into a long dominant organ-point in the basses, while the kettle-drums as persistently keep hammering away at the tonic, over which the first violins keep reiterating a figure taken from the first theme in even, dead *pianissimo;* then come eight measures of *crescendo*, leading over to the finale, with which the Scherzo is connected, without any intermediate wait.

The fourth movement, *Allegro* in C major (4-4 time), opens with a grand triumphant march-like theme, given out *fortissimo* by the full orchestra. This heroic theme is developed at a considerable length, always *fortissimo* and by the full force of the orchestra, until it is followed by an equally heroic, and somewhat more distinguished second theme, also in C major. This theme is more briefly developed, still in *fortissimo*, until it leads to the entrance of a more vivacious, if not more brilliant, third theme in the dominant, G major. In this third theme, in which phrases in *piano* keep alternating with others in *forte*, the rhythm changes to what is essentially 12-8 time; its development ends with a climax of the full orchestra in the origi-

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nal 4-4 rhythm of the movement, leading to a fourth, or conclusion-theme, also in G major, first announced by the middle strings, clarinets, and bassoons, with brisk little squib-like counter-figures in the first violins, and then briefly developed in *fortissimo* by the full orchestra, ending the first part of the movement in the tonic, C major. This first part is repeated.

Then follows a free fantasia, in which the third theme, in the triplet rhythm, is most elaborately worked out, the development leading at last to a tremendous climax which closes the free fantasia in the dominant key of G major. Now comes a curious and wholly original episode ; the theme of the Scherzo returns and is worked up briefly in a new way, with new orchestration, ending with a passage of long-sustained *pianissimo* and then *crescendo*, very similar to the one which led over from the Scherzo itself to the Finale. Indeed, this passage here leads to the triumphant return of the first theme at the beginning of the third part of the movement.

This third part is an almost exact repetition of the first, save that the third and conclusion themes now come in the tonic. The concise development of the conclusion-theme leads immediately to the Coda, which begins with some brisk passage-work on the third theme, worked up to a climax which leads to a strong, and strongly insisted-on, half-cadence in the tonic key. This is followed by a *fortissimo* announcement of a figure from the second theme by the bassoons, answered "*piano dolce*" by the horns. This figure, which is taken from the antithesis of the second theme (as it appeared in the first and third parts of the movement), now appears as the thesis of what might almost be called a new theme, and is worked up in two successive climaxes, the second of which, going *crescendo poco a poco e sempre più allegro*, leads to the final "apotheosis" of the symphony, *Presto* in C major (2-2 time), in which the conclusion-theme is worked up with the utmost energy, in true Beethoven fashion,— much after the manner of the peroration to the *Egmont* and third *Leonore* overtures ; only that here — as later in the finale to the eighth symphony, in F major — Beethoven seems absolutely unable to make up his mind to stop, and keeps hammering away at full chords of the tonic and dominant for forty measures, in sheer mad jubilation.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings ; to which are added, in the last movement, 1 piccolo-flute, 1 double-bassoon, and 3 trombones. The score bears no dedication.

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 b. Aria from "Almira." }
 c. Busslied (Song of Penitence). Beethoven
 Mr. HENSCHEL.
3. *a.* Cavatina, "Spiagge amate." Gluck
 b. Arietta, "La Calandrina." Tomelli
 c. Song, "Margoton." Old French
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 b. "Der Doppelgänger." Schubert
 c. "Auferstehen" (Resurrection). (Op. 57, No. 3, new.) . . . Henschel
 Mr. HENSCHEL.
5. SONGS. *a.* "Kennst du das Land." Liszt
 b. "Aufträge." Schumann
 c. "Junge Liebe." Brahms
 Mrs. HENSCHEL.
6. DUET from "The Taming of the Shrew." Goetz
 Mr. and Mrs. HENSCHEL.
7. BALLAD. *a.* "The Ruined Mill." Loewe
 SONG. *b.* "Ich grolle nicht." Schumann
 Mr. HENSCHEL.
8. SONGS. *a.* "Steht ein Haselstrauch."
 b. "Es singt so süss." Henschel
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WEDNESDAY EVENING, AT 8 O'CLOCK.

1. Toccata et Fuga, in D minor *J. S. Bach*
2. *a.* In Paradisum *Th. Dubois*
 b. Fugue in C *D. Buxtehuda*
 c. Adagio in B minor (from the Second Symphony) *Ch. M. Widor*
3. Fifth Sonata *Alex. Guilmant*
 - I. Allegro appassionato.
 - II. Adagio.
 - III. Scherzo.
 - IV. Recitative.
 - V. Choral and Fugue.
4. Two Chorals *J. S. Bach*
 - I. O Mensch, bewein dein Sünde gross.
 - II. In dir ist Freude

 (Peters Edition, Book V., Nos. 45 and 34.)
5. Pastorale *César Franck*
6. Improvisation on a given theme
7. Finale in D *J. Lemmens*

THURSDAY AFTERNOON, AT 3 O'CLOCK.

1. Prelude and Fugue in E-flat *J. S. Bach*
2. Berceuse *Th. Salome*
3. Marche Pontificale *F. de la Tombelle*
4. Andante Cantabile (from the Fourth Symphony) *Ch. M. Widor*
5. Sixth Sonata in B minor (manuscript) *Alex. Guilmant*
 - I. Allegro con fuoco.
 - II. Meditation.
 - III. Fugue and Adagio.
6. Marche du Saint Sacrement *A. Cheuvet*
7. Improvisation on a given theme
8. Finale in B-flat *César Franck*

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PROGRAMME.

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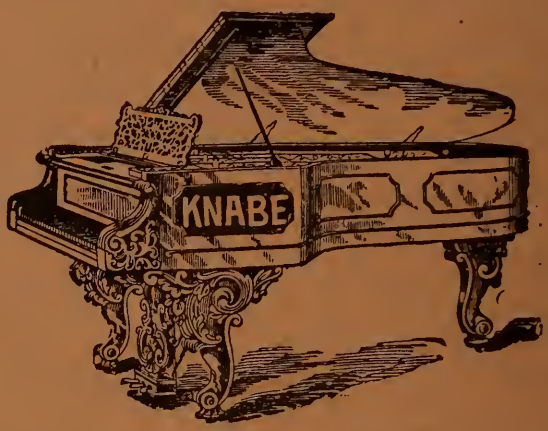
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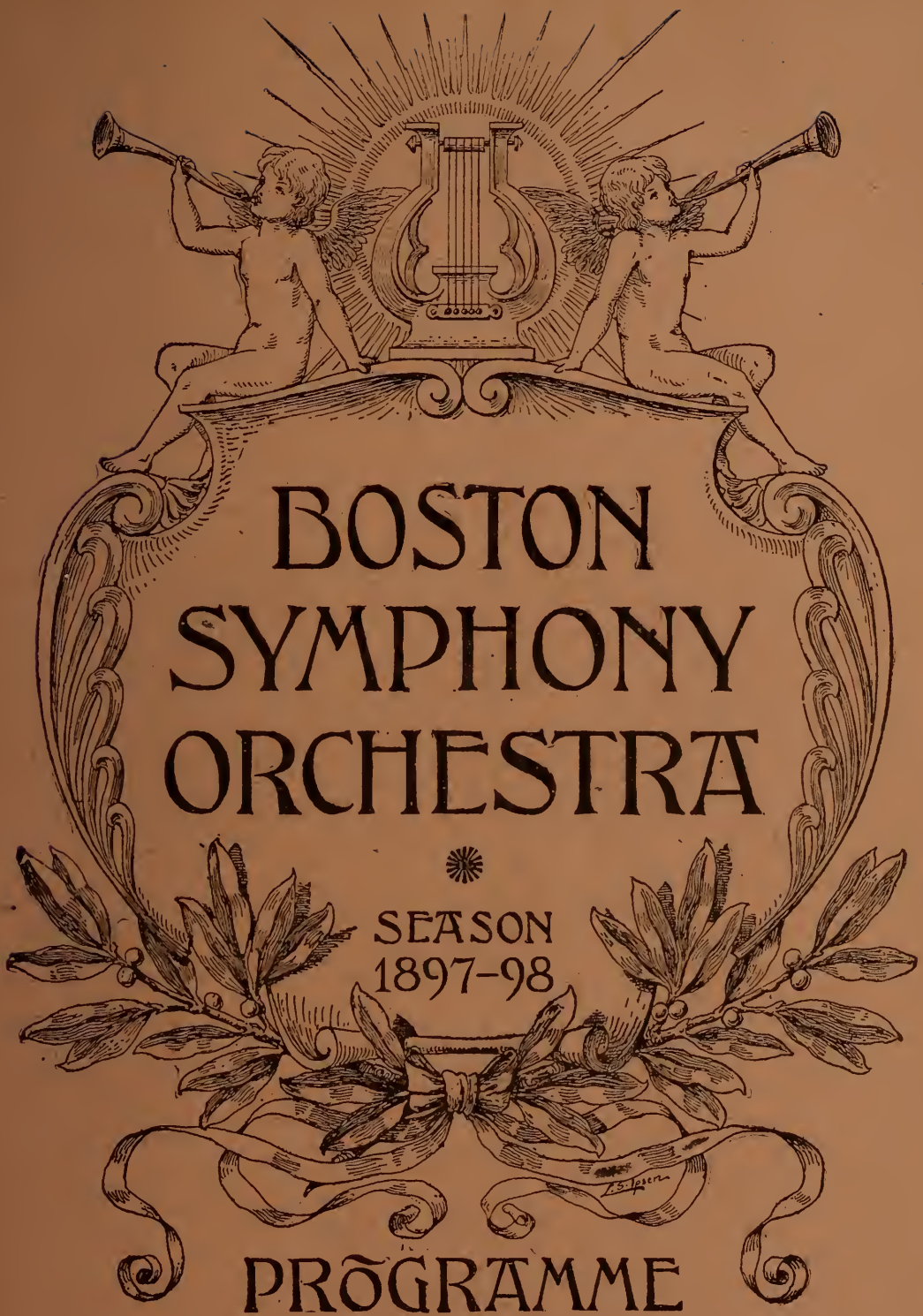
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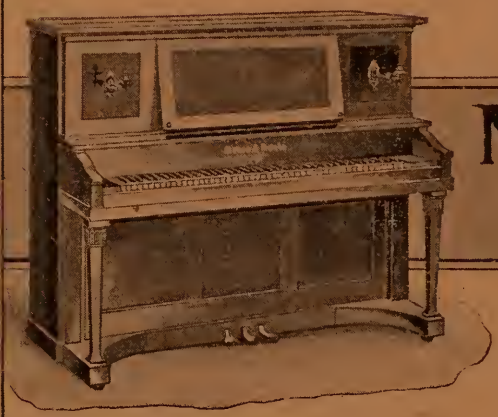
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Friday Afternoon, December 10, at 2.30 o'clock.

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PROGRAMME.

Nicolai Rimsky-Korsakoff – Symphonic Suite, "Scheherazade," Op. 35

I. The Sea and Sindbad's Ship:
Largo e maestoso (E minor) - - - - - - - 2-2, 4-4
Allegro non troppo (E major) - - - - - - - 6-4
II. The Story of the Calender-Prince: Andantino (B minor) 3-8
III. The Story of the Young Prince and the Young Princess:
Andantino quasi Allegretto (G major) - - - - 6-8
IV. Festival at Bagdad; the Sinking of Sindbad's Ship:
Allegro molto e frenetico (E minor) - - - - - 6-8
Vivo (E minor) - - - - - - - - 2-8, (6-16, 3-8)
Allegro (C major, E major) - - - - - - - - 6-4

Gustav Strube – – Concerto for Violin, in G major (MS.), Op. 13

(Cadenza by Mr. FRANZ KNEISEL.)

I. Moderato (G major) - - - - - - - - - - - 3-4
Allegro non troppo, ma energico (G major) - - - - 3-4
II. Adagio, ma non troppo lento (B-flat major) - - - - 2-4
III. Finale: Allegro (G major) - - - - - - - - - 4-4

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Joachim Raff – Symphony No. 3, in F major, "In the Woods," Op. 153

PART I. IN THE DAYTIME:
Impressions and Sensations: Allegro (F major) - 3-4
PART II. AT TWILIGHT.
(a) Revery: Largo (A-flat major) - - - - - 2-4
(b) Dance of Dryads: Allegro assai (D minor) - 3-4
Poco meno mosso (A major) 3-4
PART III. AT NIGHT.
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Soloist, Mr. FRANZ KNEISEL.

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"Scheherazade," Symphonic Suite after "The Arabian Nights," Opus 35 Nicolai Andreyevitch Rimsky-Korsakoff.

(Born at Tikhvin, Russia, on May 9 (21), 1844; still living in St. Petersburg.)

On the fly-leaf of the orchestral score of this suite the following "Program" is printed in Russian and French.

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I. The sea and Sindbad's ship.

II. The story of the Calender-Prince.

III. The young Prince and the young Princess.

IV. Festival at Bagdad. The sea. The ship goes to pieces against a rock surmounted by a bronze warrior. Conclusion."

As in Berlioz's *Fantastic* symphony, so also here in this suite of Rimsky-Korsakoff's is there one theme which keeps appearing in all four of the movements. This theme, or *Leitmotiv*, is given for the most part to a solo

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violin, but appears at times also in one or another of the wooden wind instruments; it is a florid melodic phrase, in Oriental triplets, generally ending in a free cadenza of some sort; it represents Scheherazade herself, that is, the Narrator.

The first movement opens, *Largo e maestoso* in E minor (2-2 time), with the stately announcement in *fortissimo* unison and octaves of a theme which we shall soon meet again in another shape. Sustained chords in the wind instruments lead to a recitative-like announcement of the SCHEHERAZADE-motive, *Lento* (4-4 time), by a solo violin against swept chords on the harp. This leads immediately to the main body of the movement, *Allegro non troppo* in E major (6-4 time), beginning with a combination of the theme given out in unison at the beginning of the movement — SEA-motive — and a rising and falling arpeggio figure — WAVE-motive; — these two are worked up together in gradual climax by fuller and fuller orchestra until a modulation to C major brings in the graceful SHIP-motive — first in a solo flute, then in the oboe, lastly in the clarinet, a reminiscence of the SEA-motive coming between the phrases in the horn, and a solo 'cello persisting on the WAVE-motive as an accompaniment. This WAVE-motive, in one form or another, persists almost throughout the movement. Soon the SCHEHERAZADE-motive returns in a solo violin. The remainder of the movement is taken up with the free alternate and simultaneous development and working-out of these four motives. The form is perfectly free.

The second movement, "The Story of the Calender-Prince," opens with

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a recitative-like passage, *Lento* in B minor (4-4 time), in which a solo violin, accompanied by the harp, gives out the SCHEHERAZADE-motive, this time closing with a new cadenza in double-stopping. Then the time and tempo change to *Andantino* (3-8), and a bassoon solo begins the narrative over an accompaniment in long-sustained harmonies on four double-basses. This scherzo-like theme is developed freely at considerable length and with many changes of instrumentation, up to some recitative-like interruptions which seem to hint at a new theme. At last it comes, in the trombones, answered by the trumpets: a brilliant, march-like theme, *Tempo giusto, Allegro molto* (2-4 time), elaborately worked up with very varied orchestration, and interrupted at times by curious episodes in which all the strings repeat the same chord over and over again in rapid succession — very like the responses of a congregation in church — as an accompaniment to the SCHEHERAZADE-motive, now in the clarinet, now in the bassoon, the last interruption leading to a return of the Calender's narrative, *Con moto* (3-8 time), which is tricksily developed — with a few interruptions from the SCHEHERAZADE-motive — up to the close of the movement, the whole ending as with an outburst of uncontrollable laughter.

The third movement, "Story of the Young Prince and the Young Princess," *Andantino quasi allegretto* in G major (6-8 time), is in a plain romanza form, and consists in a simple, if extended, development of two themes — both of them very much alike, by the way — of naïf, folk-song character. Now and then the tale is interrupted by the SCHEHERAZADE-

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motive. One of the peculiarities of the movement is the constant recurrence, between the phrases of the song-like melody, of rapidly rising and falling scale-passages — generally in the clarinet, but at times also in the flute or first violins. From the entrance of the second theme, *Pochissimo più mosso* in B-flat major and G minor (6-8 time), the instrumentation is enlivened by the most piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while the 'celli, and later the bassoon, pit a more sentimental counter-phrase against the tripping tune.

The fourth movement opens, *Allegro molto* in E minor (6-8 time), with a reminiscence of the SEA-motive of the first movement, given out in strong unisons and octaves. Then follows the recitative-like SCHEHERAZADE-motive in the solo violin, leading to an *Allegro molto e frenetico* in E minor (6-8 time), in which begins a musical picture of a grand fête in Bagdad; it is based on a version of the SEA-motive, and is soon interrupted by SCHEHERAZADE and the solo violin in treble-stopping. Now comes a movement, *Vivo* in E minor, in which we find a pretty constant combination of 2-8, 6-16, and 3-8 times. Two or three new themes, beside all those heard in the three preceding movements, are worked up together with infinite elaborateness; the whole scene is one of wild jollification. When the fun is at its wildest, there seems to be a change of scene from land to ship-board, and the festivities are continued at sea. In the midst of this orgy the ship strikes the magnetic rock and goes to pieces with a

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terrific crash, as the trombones thunder forth the SEA-motive against the billowing WAVE-motive in the strings, *Allegro non troppo e maestoso* in C major (6-4 time), soon modulating, however, to the tonic E major as the tempest rages in all its fury. It gradually subsides; clarinets and trumpets give out one more terrified cry on the march-theme from the second movement, after which the movement ends quietly with some tranquil closing developments on the SEA-, WAVE-, and SCHEHERAZADE-motives.*

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, tambourine, snare-drum, cymbals, bass-drum, tam-tam, harp, and the usual strings. The score is dedicated to Vladimir Stassoff.

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The score of this concerto was finished on December 15, 1896. The first movement is rather a free-romantic prelude than a first movement in the academic sense. It opens with an introduction, *Moderato* in G major (3-4 time), in which a theme is announced and thematically worked up as an orchestral *ritornello*. The solo violin then takes it up and plays with it,

*This analysis is partly taken from one by Friedrich Brandes in the Program-book for the first symphony concert of the Royal Orchestra in Dresden on October 9, 1896.

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rather than develops it, in a short transitional passage leading over to the main body of the movement, *Allegro non troppo ma energico* in G major (3-4 time).

This begins with a *fortissimo* orchestral *tutti*, in which the real first theme of the movement is given out and briefly developed, the treatment being steadily thematic; the solo violin then steps in with the second theme in F-sharp major — based on a more melodious *cantabile* phrase — and develops it at some length, the development gradually merging into brilliant passage-work, until a third theme enters in B major in the flutes and clarinets and is developed against ornamental figuration in the solo instrument. This third theme is really a melodic and rhythmic variation of the first. It is followed by an orchestral *tutti* on a more brilliant conclusion-theme — derived from the theme of the slow introduction — which closes the movement. This first movement is immediately enchained with the next.

The second movement, *Adagio ma non troppo lento* in B-flat major (2-4 time), is a sort of Romanza on two contrasted themes. The first of these is a suave, song-like melody, given out and developed by the solo instrument over a string accompaniment, the wood-wind and horns now and then adding richness to the colouring; the second is more strenuously dramatic in character, and is really derived from the theme of the first movement. Its development is confided, now to the solo violin, now to the orchestra. A return of the first theme in the solo violin, against more elaborate figuration in the orchestra (mostly in the wind instruments), leads

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to a short coda, in which the solo violin gives two closing hints at the theme of the first movement.

The third movement, Finale: *Allegro* in G major (4-4 time), opens with its bright graceful first theme, given out by the solo violin to a *pizzicato* accompaniment in the strings with a background of harmony in the wind. A subsidiary follows, still in the solo instrument, leading, after some florid passage-work, to a return of the first theme in double-stopping. The theme is then taken up by the orchestra and worked up in thematic passage-work at some length. This repeated harping on the first theme makes one expect the movement to be a rondo; but this is not the case, its further development has little in common with the rondo form. After the *tutti* on the first theme, the solo violin enters with a subsidiary theme in B major; this theme, too, has no indistinct relation to the theme of the first movement; it is worked up at some length and followed by the true second theme of the movement — also related to the theme of the first movement — in D minor in the solo instrument in 3-4 time. The development becomes more and more elaborate, allusions to the first movement of the concerto being more and more frequent and unmistakable, until the return of the first theme in the tonic — at first in the solo violin, but soon

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taken up and worked out by the orchestra, leading to a diminished-7th chord, after which the cadenza begins. The cadenza is followed by a free coda based on the theme of the introduction to the first movement, but with occasional returns of the first theme of the finale, the development being in the orchestra against brilliant passage-work in the solo instrument.

The orchestral part of this concerto is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair kettle-drums, triangle, and the usual strings. The score is dedicated to Mr. Franz Kneisel. The cadenza played at this concert is by him.

ENTR'ACTE.

GIVING OUT.

It has been feared at times that the stock of possible melodies might be in danger of being exhausted some fine day, and the art of musical composition coming to an end because there would be nothing left to compose. Of course we all know that there is no physical impossibility of this coming to pass, just as we know — or, if we do not, scientists are much to blame — that the earth will ultimately fall into the sun. But our foreknowledge of this final fatal dive of our planet has not yet affected the value of real estate; and I do not think the final exhaustion of the stock of possible melodies need bring about the closing of conservatories and music schools just yet. When we think that the number of different possible arrangements of the twelve notes of the chromatic scale — that is,



using all twelve of them in each arrangement — is 838,252,800, this fact alone, as it seems to me, should reassure us. Not that many composers want to make a melody out of all twelve notes of the chromatic scale,— though Richard Strauss, for one, has performed this feat,— but that, if anyone should want to, he has still 838,252,797 unexploited chances before him.*

I am no very solid mathematician, and cannot speak with authority on the subject; but it seems to me that this figure of 838,252,800 would really exhaust the possibilities of melodic formation, were it not for one which it does not include: the formation of melodies in which the repetition of the same note occurs. It may seem at first sight as if the figure could be almost infinitely raised by taking into consideration melodies formed of less than twelve notes (that is, without repeating any single note); but it seems to me that all such melodies must be nothing more than duplicates of certain portions of some of those formed of twelve, and that taking less than twelve would not practically increase the number of melodic possibilities. But, give the composer the liberty of repeating the same note, or notes, two or more times in the course of one and the same melody, and I do not see but that the number may be increased almost *ad infinitum.* Moreover, consider the enormous melodic change that may be made in the same arrangement of notes merely by a change of rhythm. Disregarding the difference of key, the first nine notes of the theme of the Scherzo of

* I add the ascending and descending chromatic scales of twelve notes, as two already known arrangements to Richard Strauss's fugue-subject in *Zarathustra.*

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Beethoven's C minor symphony are exactly the same as the first nine notes of the theme of the Finale of Mozart's G minor symphony. But the rhythm is so utterly different that the two themes have no musical similarity whatever; one may safely bet that the man who first discovered the coincidence did not discover it through his ear, for the one theme does not in the least suggest the other. The coincidence of identity between the melody "Where art thou now, my beloved?" in Mr. Rice's *Evangeline* and the chorus of Dave Braham's *Mulligan Guards* goes still further; yet the two tunes do not sound alike.

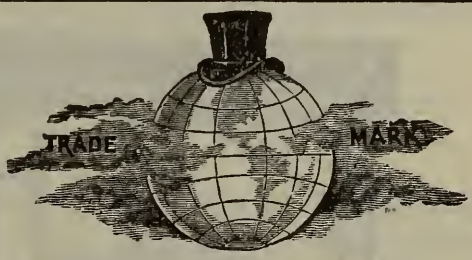
So let us take comfort; the spring of melodic possibilities does not seem in danger of running dry just yet. There are unwritten tunes still in limbo. Of course it may be objected that, of the 838,252,800 possible arrangements of twelve notes, an enormous number are musically worthless. But are you so sure of that? To be sure, some thousands of them may be worthless today; but how about the day after tomorrow? The fugue-subject in Richard Strauss's *Zarathustra* would have been worse than useless to old Sebastian Bach, and there are some persons today who have their grave doubts about its being of much use to Strauss; but those who know Richard Strauss best incline to think him the "coming man," and, if he does come, his *Zarathustra* fugue-theme, "covering every diatonic and chromatic degree of the scale," may come with him. There is no knowing. Do not put too much trust in the eternal uselessness of a melodic formation. The good Chevalier Sarti would have found little use

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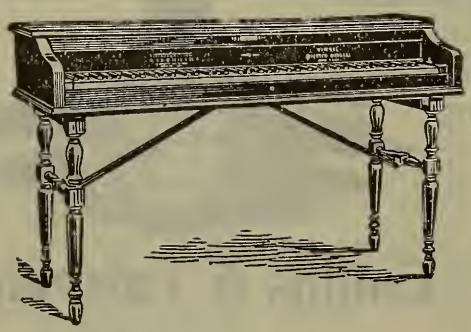
for the Love-potion motive in Wagner's *Tristan;* just fancy his scorn, had anyone suggested to him the employment of such a melody! But Sarti died, the earth took some more spins round the sun, and Wagner came along; he picked the melody out of the Great Potential, where it had been slumbering for æons, and found it very useful indeed. So may the composers of 2097 highly prize melodies at which composers of 1897 would turn up their disdainful noses. As matters look now, one may predict that, when the millennium comes, not a single one of the 838,252,800, nay, of the billions and billions of possible tunes will have been rejected. And, when that time shall have come, our old earth may take its header into the sun with perfect composure.

SYMPHONY NO. 3, IN F MAJOR, "IN THE WOODS," OPUS 153.

JOACHIM RAFF.

(Born at Lachen, on the Lake of Zürich, on May 27, 1822; died in Berlin on June 26, 1882.)

This symphony, like Beethoven's *Pastoral*, verges on the confines of pure symphonic writing, closely approaching the domain of "program-music." Yet, descriptive and picturesquely suggestive as much of it is, it never quite becomes pure "program-music." Indeed, it adheres so closely to the form of the symphony that one of the earliest criticisms on it in Germany was to the effect that, in the last movement (where there is a famous suggestion of daybreak), "the composer, out of deference to the symphonic form, had made the sun rise twice on the same morning."



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The first movement, *Allegro* in F major (3-4 time), is headed: "In the Daytime; Impressions and Sensations." It begins with some rather vague preluding in the strings, horn, and bassoon, the 'celli and double-basses coming in at one time with a hint at the first theme, which is soon to follow; a flicker or two of light comes from the flutes and oboe,—like sunshine through the branches,—and soon (at the twenty-sixth measure) all this dreamy vagueness crystallizes into shape, and the first theme is duly announced in the strings in the tonic, F major, at first *piano*, but soon swelling to *forte*, as the development proceeds. Just as the *forte* is reached, a sudden change to *pianissimo*, with the entrance of the trombones on the chord of D-flat major, heralds the coming of the first subsidiary, a phrase partaking of the nature of passage-work, beneath which the basses bring in once more the first theme. This subsidiary theme is developed at some length with lightly skipping passages in the wood-wind, which remind one a little of the first theme, until the strings modulate by themselves to the sub-dominant, B-flat major, and the second theme enters in that key. This theme is developed first by the strings, then by the horns against a waving figural variation in the violins and occasional trills and running passages in the flutes. The conclusion-theme sets in in 9-8 time,—it is really a development of the figure already heard in the violins at the sudden *pianissimo* just before the entrance of the first subsidiary,—and is developed at considerable length, thus closing the first part of the movement in B-flat major. There is no repeat.

The free fantasia is long and elaborately worked out, and ends with a vigorous climax, leading back to the re-entrance of the first theme in the

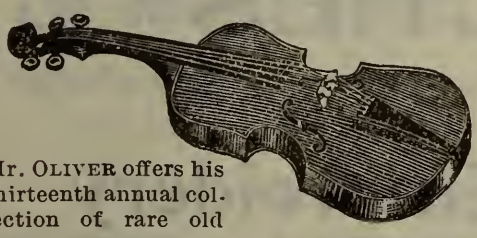


tonic (beginning of the third part of the movement), given out *forte* by the full orchestra. This third part is in the regular relation to the first, only that the second theme is now in the dominant, C major, instead of in the tonic. The movement ends with a very long and elaborate coda.

The second movement, *Largo* in A-flat major (2-4 time), is headed: "In the Twilight; Revery." After some free preluding in the clarinet and horn, accompanied by the strings, the principal theme is given out by all the strings in full harmony, against a sort of obbligato in the bassoon,— or rather, it were more accurate to say that this passage is really in five-part harmony, the bassoon playing one of the parts. This calm, tender melody is followed by some more florid work in the clarinet and horn, and then the theme sets in again in the horns and violas, against a *pizzicato* accompaniment in the strings, and rapid running passages in the flute and other wooden wind instruments. Then follows an elaborately developed second theme (*Con moto*) in E major, which, in its turn, makes way for a dreamy, mysterious conclusion-theme in F major — flutes accompanied by the muted violins — and then the principal theme comes back in the tonic, A-flat major, played by the second violins and a 'cello solo against a hushed accompaniment in the other strings *con sordini* and syncopated triplets in the flutes. The theme returns for the last time, as a coda, in the strings, against which the clarinet plays florid, recitative-like phrases.

The third movement, *Allegro assai* in D minor (3-4 time), is still in the twilight, and is headed: "Dance of Dryads." It is the Scherzo of the symphony, and is elaborately worked out in the regular scherzo form, with a Trio in A major, in which the orchestral effect of the high harmonics and trills of the violins, against a melody in the wood-wind, seems to have been

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suggested by the corresponding part of Berlioz's *Romeo and Juliet* symphony.

The fourth movement, *Allegro* in F major (4-4 time), is headed: "At Night. Silent murmuring of the woods at night. Entrance and exit of the Wild Hunt, with Frau Holle (Hulda)* and Wotan. Daybreak." It opens with a mysterious *pianissimo* theme in the 'celli and double-basses alone, which is forthwith made the subject of the exposition of a four-part fugue "of imitation,"—the voices entering as follows: 1, 'celli and basses; 2, second violins and violas; 3, first violins; 4, horn,—and leads to the entrance of the "Wild Hunt" theme in the strings, clarinets, and bassoons. This "Wild Hunt" is worked out with great elaboration and vigor; it swells to *fortissimo*, then dies away again in the distance, to make way for a most poetically picturesque orchestral picture of the gray morning dawn and sunrise, with a return of the opening theme of the movement in the horns, and at last a return of the second theme of the first movement. Unfortunately, Raff has stopped his sunrise half-way, and then gone back to darkness again and a return of the "Wild Hunt," only to have a new dawn and sunrise when the wild hunters have again disappeared. This repetition is, however, generally omitted in performances of the symphony nowadays; not so much for the sake of meteorological accuracy, perhaps, as because the movement, in its original shape, is excessively long.

The symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 3 kettle-drums, 1 triangle, and the usual strings.

* Hulda, or Holda, was the Venus of Northern mythology; her other name was Freia. She was primarily the goddess of spring, and then of love. It was she who enticed Tannhäuser into the Venus Mountain. After the introduction of Christianity, Hulda soon got to be regarded as an evil spirit, and was associated with nocturnal storms, like other witches, and called Frau Holle.

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Beethoven - - - - - - - -	Symphony No. 2
Bach - - - - - - - - - -	Pastorale
Grieg - - - - - - -	Two Norwegian Melodies
Bizet - - - - - - -	Suite, "L'Arlesienne, No. 1"
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 b. Aria from "Almira." }
 c. Busslied (Song of Penitence). Beethoven
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3. *a.* Cavatina, "Spiagge amate." Gluck
 b. Arietta, "La Calandrina." Tomelli
 c. Song, "Margoton." Old French
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 b. "Aufträge." Schumann
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6. DUET from "The Taming of the Shrew." Goetz
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 SONG. *b.* "Ich grolle nicht." Schumann
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LISZT	The Loreley.
NEVIN	'Twas April.
GODARD . . .	Cradle Song.
ROSE STEWART .	Spring.
MACDOWELL . .	The Bluebell.
SAINT-SAËNS . .	Fantasie for Harp.
MEYERBEER . .	Shadow Song.
GRIEG	Sunshine Song.
EVA DELL'ACQUA	The Peasant's Song.
RUBINSTEIN . .	Thou'rt like unto a Flower.
	WITH HARP ACCOMPANIMENT.
DELIBES . . .	The Flowers are more Fair. (Lakmé.)
RUBINSTEIN . .	I feel thy Breath in Sweetness.
DELIBES . . .	The Maids of Cadiz.

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(From "*In a Persian Garden*")
LISZT { Waldesrauschen / Gnomenreigen
MOSZKOWSKI Menuet
BEETHOVEN . Scherzo from Sonata, Op. 31, No. 3
RUBINSTEIN The Dream

RAFF Riccio's Last Song
MENDELSSOHN { Question / Waiting
JENSEN Morning Breeze
CHOPIN . . . { Nocturne, B-flat minor / Barcarolle / Fantasie Impromptu / Valse, A-flat, Op. 34, No. 1

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Program for January 1, 1898. Mr. Arthur Foote will play two sonatas by Beethoven and short poetic pieces by Schumann, Heller, Sternberg, Goddard, etc. Mr. Louis C. Elson will preface the music with short, helpful remarks.

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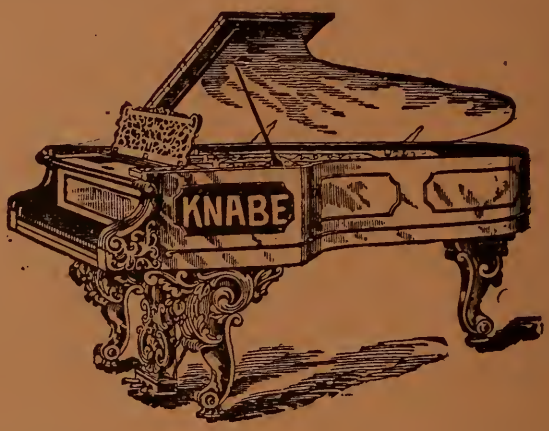
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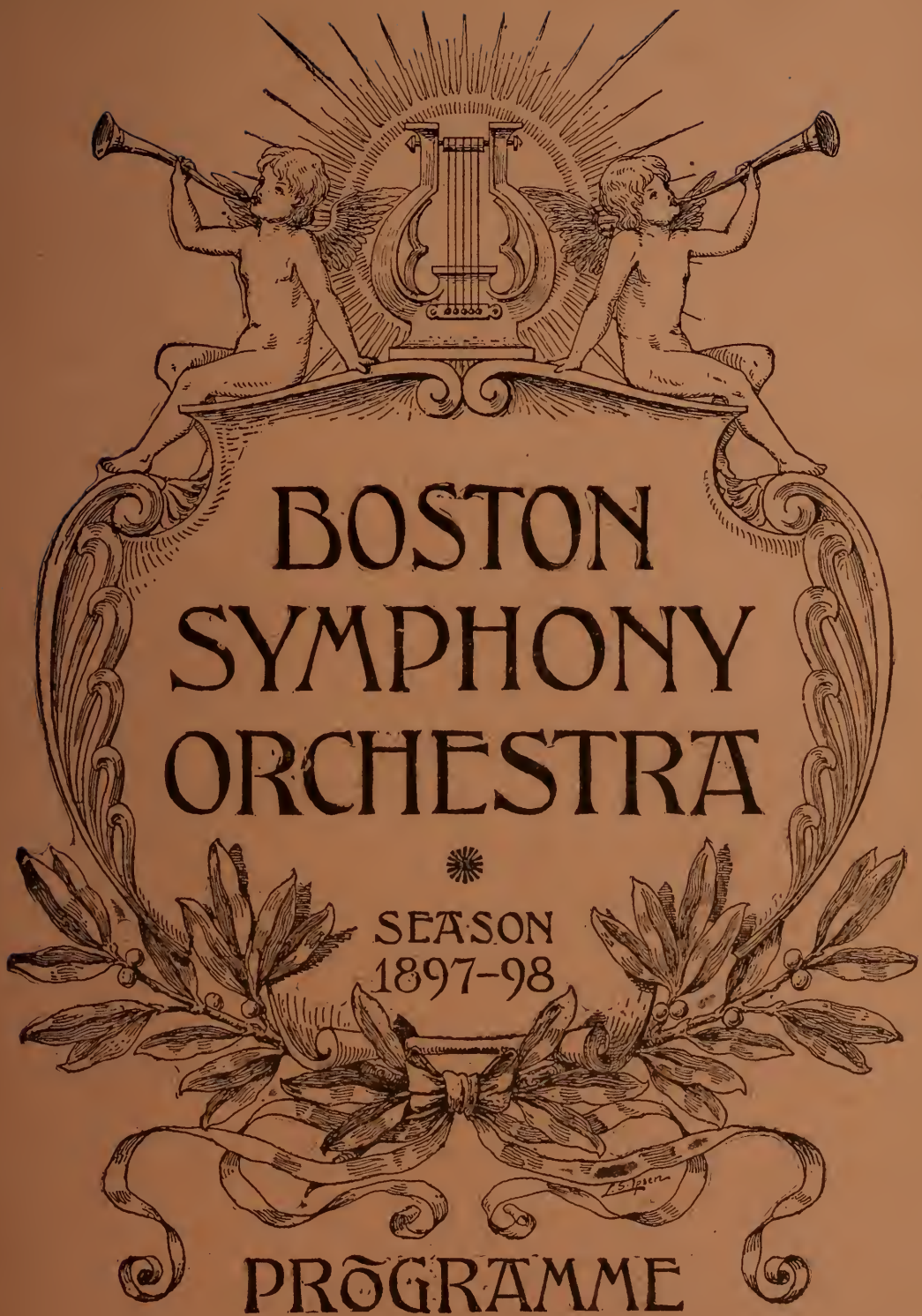
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PROGRAMME.

Ludwig van Beethoven – – Symphony No. 2, in D major, Op. 36

I.	Adagio molto (D major) - - - - - -	3-4
	Allegro con brio (D major) - - - - -	4-4
II.	Larghetto (A major) - - - - - - -	3-8
III.	Scherzo: Allegro (D major) - - - - -	3-4
	Trio (D major) - - - - - - - -	3-4
IV.	Allegro molto (D major) - - - - - -	2-2

Johann Sebastian Bach – – Sinfonia (Shepherds' Music) from the "Christmas Oratorio"

Engelbert Humperdinck – – – Prelude to "Hänsel und Gretel"

(First time at these concerts.)

Edvard Grieg – – – Two Northern Melodies for Strings, Op. 63

a. Herzwunden.
b. Der Frühling.

Georges Bizet – – – – "L'Arlésienne," Orchestral Suite No. 1

I.	Prelude: Allegro deciso; Tempo di marcia (C minor)	4-4
	Andante molto (A-flat major) - -	4-4
	Un peu moins lent (C major) - -	4-4
II.	Minuetto: Allegro giocoso (E-flat major) - -	3-4
III.	Adagietto: Adagio (F major) - - - -	3-4
IV.	Carillon: Allegretto moderato (E major) -	3-4

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SYMPHONY NO. 2, in D MAJOR, OPUS 36. LUDWIG VAN BEETHOVEN.

(Born at Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

This symphony was written late in 1802. Its first public performance was on April 5, 1803, at a concert given by Beethoven at the Theater an der Wien in Vienna, the programme containing two other important new works of his: the pianoforte concerto No. 3, in C minor, Opus 37 (played by himself), and the oratorio *Christus am Oelberge*, opus 85. The critics seem to have found the symphony "too labored" and inferior to the first one in C, opus 21. But opinion was not very long in shifting round, and the time came when even the extreme classicists considered the work a well-nigh unsurpassable model of symphonic form and development. Eduard Hanslick mentions the principal theme of the first *Allegro* in his *Vom musikalisch Schönen* as the perfect model of a symphonic theme.

The first movement opens with a long slow introduction, *Adagio molto* in D major (3-4 time), which is particularly rich in thematic matter, although none of its themes appears in the main body of the movement. This introduction may be subdivided into three parts: first, one of those genial, sunny bits of preluding — so often found in Haydn and Beethoven — in which loud chords in the full orchestra are interspersed with bits of serene harmony and melody in the wood-wind and dainty figuration in the violins; next comes some stronger imitative passage-work in B-flat major, in which, over a *tremolo* in the violas and basses, the violins play rapid running figures, answered each time by the flute and bassoon, soon passing on to rapid alternate rising scales in the basses and first violins (reminding one a little of the duel-scene in *Don Giovanni*), against repeated triplets in the second violins and violas and quieter melodic figures in the wood-wind; thirdly comes a forbidding, almost Handelian chromatic motive (*cf.* Handel's "And with His stripes" in the *Messiah*, and "They loathéd to drink" in *Israel in Egypt;* also the desert-scene, "*Es fällt ein Tropfen auf's Land Egypten*" in Schumann's *Paradies und die Peri*) in D minor, given in

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imitation between the violas and 'celli and the violins, against a counter-figuration in triplets; this is followed by a series of little trills between the flute and first violins, against repeated chords in triplets in the wood-wind and horns, leading over to the main body of the movement.

The main body of the movement, *Allegro con brio* in D major (4-4 time), begins with the first theme in the violas and 'celli, the antithesis coming in the oboe and bassoon; this theme (or, rather, its thesis) is then developed for some time in *forte* passage-work, leading to a forcible first subsidiary in A minor, given out *fortissimo* by the strings, and followed by the announcement of the second theme in the dominant, A major, by the clarinets, bassoons, and horns in *piano*, answered in *fortissimo* by the full orchestra — rather a martial, march-like second theme! This is followed in turn by a second subsidiary, a strongly rhythmic figure given out first in the basses, and then answered in imitation by the violins, flutes, and oboes, leading to some crashing chords in all the strings, answered each time by all the wind. Then all the strings in unison and octaves softly take up the little turn which is a characteristic feature of the first theme, and carry it through a short ascending climax, leading to a conclusion-period of brilliant passage-work, in which the thesis of the first theme makes its reappearance, the first part of the movement ending definitely, almost in Mozart fashion, on the chord of the dominant. A little transitional passage in descending 6ths and 4ths in the wood-wind leads back to the repeat.

The free fantasia is quite long and contrapuntally elaborate, beginning on the thesis of the first theme, against which it soon pits figures from the first subsidiary as counter-theme, then passing on to the second theme and working it out with almost equal elaborateness. The first theme enters again in the tonic, at the beginning of the third part of the movement, almost unexpectedly. This third part is quite regular, the first subsidiary coming in the tonic, D major, then D minor, and the second theme also in the tonic. There is a longish and very brilliant coda, but not of the char-

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acter of those we find in the E-flat septet, opus 20, nor the "*Eroica*" symphony; it can hardly be called a second free fantasia, but is more like the coda to an opera overture, bringing the movement to as definite a conclusion as if nothing more were to follow.

The second movement, *Larghetto* in A major (3-8 time), is also in the sonata-form. The thesis of its melodious first theme is given out by the strings alone, and then repeated by the clarinets, bassoons, and horns, to a waving accompaniment in the violins, over a bass in the violas, 'celli, and double-basses; the antithesis is then given out and repeated in the same manner. This first theme is followed, immediately and without transition, by the first subsidiary: a plaintive, sighing figure in the clarinet and bassoon, answered by the violins and accompanied on its second appearance (in A minor) by a still more poignant sigh in the oboe. The antithesis of this theme — strong, rhythmic chords in the full orchestra, answered softly by the wood-wind — leads to the key of E major (dominant) in which the second theme now appears, a light, graceful melody in the violins, soon adorned with the cunningest figural tracery, its subsidiary being quite of the opposite character, sternly contrapuntal imitative passage-work in the full orchestra, but ending more daintily with light, breezy figures in the violins. Next comes the graceful, tricksy conclusion-theme, a jaunty little tune in the second violins and 'celli in octaves, soon taken up by the first violins against counter-figures in the wood-wind and horns. The first part of the movement closes in the dominant, E major; there has been nothing like working-out in it, merely the successive presentation of five very completely developed and self-dependent themes.

The free fantasia is long for a slow movement, and quite elaborate, running for the most part on figures from the first theme and the second subsidiary. The third part of the movement is a regular reproduction of the first, all the themes coming in the tonic. There is a short coda on the first theme.

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The third movement, Scherzo: *Allegro* in D major (3-4 time), begins almost sternly, but soon falls into the jocular vein, with even a touch of spookishness here and there. The Trio, in the same key as the Scherzo, has some charming bits of color for the wind instruments, and some very Beethovenish shiftings of key. The movement is quite regular and very simple in form.

The fourth movement, *Allegro molto* in D major (2-2 time), is a model rondo. The second theme is a fine example of a sort of polyphony and harmonization, such as we find many examples of in Beethoven's later works, but comparatively seldom in so early an one as this; in it we find a sort of premonition of the orchestral working-up of the "Joy" motive in the ninth symphony, although the premonition be but slight. The movement is long and elaborately worked out, and exceedingly perfect in form.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. It is dedicated to Prince von Lichnowsky.

Sinfonia (Shepherds' Music) from the "Christmas Oratorio."

Johann Sebastian Bach.

(Born at Eisenach, probably on March 21, 1685; died at Leipzig on July 28, 1750.)

Bach's *Weinachts Oratorium* was written in 1734. It is a series of six church cantatas for soli, chorus, orchestra, and organ, for the three Christmas holy-days, New Year's Day, the Sunday after New Year, and Epiphany. Each cantata is complete in itself, and all six together form one Oratorio. The orchestral movement played at this concert is the Introduction to Part II. It is commonly known in Germany as the "*Hirtenmusik*," or "Shepherds' Music." It is *Andantino con moto* in G major (12-8 time), and consists in the free contrapuntal development of a single theme in Siciliano rhythm. The original score is very full for Bach, but

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contains nevertheless many bare places in which the continuo has to be filled out. Bach's original parts are for 2 flutes, 2 oboi d' amore, 2 oboi da caccia, and the usual strings complete, with figured continuo. In working out the accompaniment, Robert Franz has added parts for 2 oboes, 2 bassoons, and 2 horns. For the obsolete oboi d' amore and oboi da caccia, he has substituted 2 clarinets and 2 English-horns respectively.

PRELUDE TO "HÄNSEL UND GRETEL" . . ENGELBERT HUMPERDINCK.

(Born at Siegburg-on-the-Rhine in 1854; still living.)

Hänsel und Gretel (which might be Englished as *Jacky and Peggy*), fairy opera (*Märchenspiel*) in three tableaux, the text, after Grimm's familiar fairy-story, by Adelheid de Wette (the composer's sister), the music by Engelbert Humperdinck, was first given at the Court Theatre in Weimar on December 23, 1893. Its success was immediate, and soon became so universal as to be comparable only to that of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*.

The prelude, played at this concert, is quite free in form. It opens, *Tranquillo non troppo lento* in C major (4-4 time),* with a calm, placid theme, played softly in full harmony by four horns and two bassoons, then taken up and developed thematically by the strings and other groups of instruments, the passage ending *pianissimo* in the higher wood-wind with what seems as if it were going to be a plagal cadence in C major — through the subdominant chords of F major and F minor. But the F minor chord suddenly changes enharmonically to the chord of E major, as the movement changes to *Vivace* ("*Munter*," Lively) in E major (2-2 time). Against crisp *forte* chords in the wood-wind and strings *pizzicati* the

*The indication in the score is in German: "*Ruhige, nicht zu langsame Bewegung.*"

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trumpet gives out a bright, vigorous *staccato* theme, ending with a long-held and diminishing E; the strings and wood-wind then take up a more agitated motive and work it up in passage-work, with many ascending and descending chromatic scale passages,—indicative of the terror and witch-craft of the woods at night,—the *staccato* trumpet theme sounding through it ever and anon in the trumpets or horns. This agitated passage swells gradually to *fortissimo* in the full orchestra; it is followed by a *cantabile* second theme (still in E major), and this by a more lively, dance-like third theme in the same key. The remainder of the prelude is taken up with the working-out of these last two themes in alternation or conjunction with the quieter theme of the slow introduction, the whole ending *pianissimo* with a final return of the last-mentioned in the original key of C major.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, tambourine, cymbals, and the usual strings. The score bears neither dedication nor opus-number.

Two Northern Melodies for Strings, Opus 63.

Edvard Hagerup Grieg.

(Born at Bergen, Norway, on June 15, 1843; still living.)

The first of these two pieces, "*Im Volkston*," is an *Andante* movement in D minor (4-4 time), based upon a melody by F. Due. It begins with some free preluding on figures taken from the melody, after which the 'celli sing the melody itself, simply accompanied by the other strings. Then comes a figural variation in four violin parts, followed by a resumption of the melody *fortissimo* in all the strings and a short coda.

The second piece opens with a slow introduction, *Kuhreigen* (Cowherd's Tune): *Andantino* in G major (6-8 time), in which a pastoral melody is simply developed by all the strings. Then follows a *Bauerntanz* (Peasants'

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These two pieces are scored for full string orchestra, the first violins, second violins, violas, and 'celli being each divided in two parts most of the time. The score is dedicated to His Excellency Fr. Due, Norwegian-Swedish Ambassador in Paris.

ENTR'ACTE.

NEW POSSIBILITIES IN HARMONY.

A fortnight ago I allowed myself to consider the question of the possible exhaustion of melodic material, coming to the conclusion that this exhaustion, like the earth's final dive into the sun, was indisputably possible, but not immediately probable. I am now tempted to take up a kindred subject, one on which more than one musical writer has aired his opinions from time to time: the possible exhaustion of harmonic combinations and progressions, on the one hand, and the possible discovery of a whole host of new ones, on the other.

Gasparo Spontini once claimed to have exhausted the whole stock of possible harmonic progressions — and found not many to believe him! I have made no careful critical study of Spontini's scores, but own to having

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a shrewd suspicion that no really logical harmonic combination nor progression is to be found in them that is not also to be found in the works of Sebastian Bach. This, to be sure, is only a guess; but I think most musicians will make the same one. There is no certainty without well-nigh endless research and complicated mathematical calculations that are quite beyond my power; but it seems to me tolerably fair to assume that the works of Bach, Beethoven, and Wagner — taken together — probably contain examples of all that can logically be done in harmony, with what material the Art of Music in its present estate provides.

It certainly does seem to me that the harmonic field offers far less ground for future discovery and invention than the melodic field. Of course there still remains an as yet unexploited domain of intrinsically illogical and absurd harmony; but I think we can leave this out of artistic consideration. Remains also, however, the field looked forward to by some speculative enthusiasts as full of incalculable possibilities: that of harmonic combinations and progressions based upon material which the Art of Music in its present estate has either discarded or not yet exploited. Such material could come only from changes effected in the musical scale itself.

The possible changes in our present musical scale — that is, in our chromatic scale of twelve semitones to the octave, the raw material from which all our major, minor, Oriental, and other modal scales are formed — that could result in furnishing the composer with new harmonic material seem to me to be of two sorts; both kinds have been contemplated hopefully by enthusiastic speculative persons whose telescopes are aimed out upon the very distant future. Changes of the first sort may be described as alterations in tuning; those of the second, as involving the introduction of entirely new intervals by subdividing the old ones.

But let us see what real hope of harmonic novelty changes of either of these two sorts hold out.



If there is one thing that can be posited with reasonable certainty, it is that, whatever changes in the scale the Art of Music may see fit to adopt in future, these changes must not involve any diminution in our present stock of consonances — of consonant intervals and concords. That Music may well afford to have her stock of dissonances increased has a certain aprioristic possibility; but she can surely not afford to dispense with a single one of her present consonant intervals. And to increase this latter stock is physically impossible.

Now, let us see for a moment what hope of harmonic novelty there may be in changing the tuning of the now recognized intervals of the scale. Leaving aside chromatics, as liable to lead to too abstruse and involved calculations, let us look at our diatonic major scale. Among the various tunings of this scale that have been tried at different times in the history of the art, there are three principal ones which are worth considering: the so-called Pythagorean scale, the "mathematically exact" scale, and the equally tempered scale. Let us, for the sake of simplicity, take C as our tonic, or key-note. These three scales may be tabulated as follows, giving the number of vibrations per second of time made by each one of their component degrees at what is called "philosophical" pitch.*

	Pythagorean.	*Mathematical.*	*Tempered.*
C	512.00	512.00	512.00
B	486.00	480.00	483.24
A	432.00	426.66	430.53
G	384.00	384.00	383.56
F	341.33	341.33	341.73
E	324.00	320.00	322.57
D	288.00	288.00	287.41
C	256.00	256.00	256.00

A comparison of these tables will show that the Pythagorean and "mathematical" scales agree exactly on their first, second, fourth, and fifth degrees; that the tempered scale agrees with neither, except on its first degree alone. But it should be noted that there is no such enormous discrepancy between any degree of the "mathematical" and tempered scales as there is between the third, sixth, and seventh degrees respectively of the Pythagorean and "mathematical" scales.

* "Philosophical" pitch takes the vibration-number of every C as a power of 2.

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Now let us examine these several scales in regard to their consonant intervals — for consonant intervals are the real basis of all harmony. Let us take up the "mathematical" scale first.

The perfect 5ths C–G, E–B, and F–C are all in the exact ratio of 2 : 3; the perfect 4ths D–G and E–A are in the exact ratio of 3 : 4.* The 5th D–A, however, is in the ratio of 27 : 40, which cannot be reduced to 2 : 3. This 5th on the second degree of the scale is too small by a 9th of a tone, and consequently out of tune.

The major 3rds C–E, F–A, and G–B are all in the exact ratio of 4 : 5. The minor 3rds E–G, A–C, and B–D are in the exact ratio of 5 : 6. But the minor 3rd D-F is in the ratio of 27 : 32, which will not reduce to 5 : 6; like the 5th on the same degree of the scale, it is too small by a 9th of a tone, and out of tune. This completes the list of consonant intervals.

Thus we find that in the "mathematical" scale all the consonant intervals are exactly in tune, except the minor 3rd and the perfect 5th on the second degree; and these are so much out of tune as to be musically inadmissible. Now, it is just these two intervals to which some speculative enthusiasts look for new harmonic material, calling them "natural dissonances." But this term is really a misnomer; they are not *dissonances* at all, in the sense in which the term is recognized in Music; they are even incapable of being treated as such, for they have no logical resolution. They are simply out of tune, and ruinously so; their introduction into Music would only rob the art of two necessary consonances and give something musically unmanageable in their place.

Let us now examine the consonances in the Pythagorean scale. Here all the perfect 5ths are exactly in tune, that is in the ratio of 2 : 3. All the major 3rds are equal, but very much too large — by more too large, in fact, than the 5th and minor 3rd on the second degree of the "mathematical" scale were too small. The minor 3rds are all different, but all more or less too small. That is, all the major and minor 3rds are very much out of tune; so much so as to be harmonically useless. The case is even worse than that of the "mathematical" scale.

So there seems to be absolutely no hope of harmonic novelty arising from the employment of either the Pythagorean or the "mathematical"

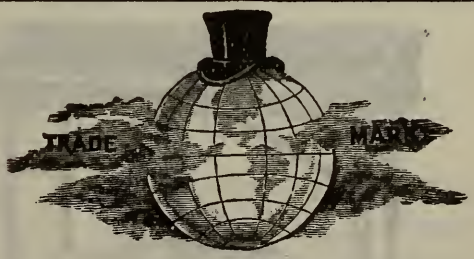
* I have considered 4ths as well as 5ths so as not to exceed the compass of the octave. But, as the 4th is the inversion of the 5th, if one is exact, the other is necessarily exact also. That is, if the 4ths D-G and E-A are exact, the corresponding 5ths G-D and A-E are equally so.

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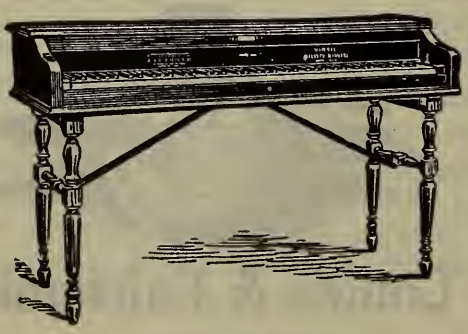
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scale.* But the question may be asked: Is there no other possible diatonic major scale beside these two old discarded ones? No, there is not! Every diatonic scale — whether major or minor or what not — must have its tonic, its fourth and fitfh degrees as we have them in our scale. And no possible arrangement can give us more consonances in accurate tune than the "mathematical" unless, indeed, we take to Helmholtz's complicated system of inserted additional notes in certain emergencies. And this "mathematical" scale has, as we have seen, the disadvantage of having two important intervals ruinously out of tune where the Art of Music in its present estate absolutely needs consonances. And, as I have said, there is no probability of Music's getting on with a smaller stock of consonant intervals than she now commands. The 9th of a tone by which the bad intervals in the "mathematical" scale are too small has been called the "wolf" in the scale. In the "mathematical" scale this "wolf" is concentrated upon the second degree; in our modern tempered scale it is distributed all over the scale, thus making every interval just a little out of tune. But in it all intervals of the same denomination are exactly equal, and none of them enough out of tune to be offensive to the musical ear.

As for changes in the scale brought about by still further subdividing the present intervals, I see no hope of harmonic novelty here either. This insertion of smaller recognized intervals into the scale might be effected in several ways, of which I will mention only two here. Some of the higher, hitherto unused overtones of the key-note might be inserted between some of the present recognized degrees — such as, for instance, the 17th, 19th, 21st harmonic, and so on up to the 31st. This process might be carried on *ad infinitum*, for there would be no need of stopping at the odd-numbered harmonics in the fifth octave from the fundamental, but those from the sixth and seventh octaves might be taken, too, thus forming a "chromatic" scale with sixty-five different notes to the octave. That such a process of scale-formation might afford new melodic possibilities can be

*The "mathematical" scale, as it stands,— that is, with the rank 5th and minor 3rd on the second degree,— should not be confounded with the "perfectly tuned" scale advocated by Helmholtz. He does not accept this bad 5th and 3rd at all. Leaving aside, as before, all chromatic complications and adhering to the simple diatonic major scale, I may say here that Helmholtz inserts an additional D — 284.44 vibrations at philosophical pitch — to be used in connection with the F and the A of the scale. But his exceedingly complicated system offers virtually no harmonic possibilities that are not also to be found in the tempered scale; the only difference is that all of his intervals are mathematically in exact tune. There is no new scheme of harmony to be based upon his scale.



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admitted, though their musical value is more than problematical; but it cannot give any new harmonic possibilities, simply because all these new inserted notes stand in no harmonic relation whatever either to the degrees of the original diatonic scale or to one another.

Splitting up the semitones of our present tempered chromatic scale into quarter-tones would do no better; it would only give two interlocked chromatic scales, the one pitched a quarter of a tone higher than the other. The component notes of each one of these scales would, to be sure, stand in good harmonic relations to one another; but no single note of one scale would be in any harmonic relation whatever to any note in the other. Nothing harmonically new could be done with such a series of twenty-five notes to the octave.

No, no possible change in our present scale can in any way increase our present opportunities for harmonic combinations or progressions; whatever new melodic opportunities might be obtained by adding to, or otherwise altering our scale, nothing new in harmony is to be got thereby. Our present scale exhausts all the possible harmonic raw material, and, as I have said, there seems to be some probability of this material's having already been thoroughly exploited by composers. But, whether it has been so exploited or not, the art of music need not in the least fear coming to a stand-still, there is no danger of its remaining *in statu quo*. The exhaustion of harmonic material is not at all the same thing as the exhaustion of melodic material; there is no earthly need of new harmonies nor of new harmonic progressions,— that is, if all the possible ones have already been used,— any more than there is need of new grammatical constructions in language. The poet is not brought to a stand-still by the syntax of his language being complete; neither, then, need the composer fear atrophy because there may be nothing new left to be done in harmony.

"L'Arlésienne," Orchestral Suite No. 1 Georges Bizet.

(Born at Bougival, near Paris, on Oct. 25, 1838; died in Paris on June 3, 1875.)

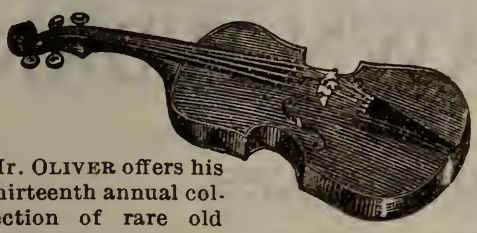
This is the first of two orchestral suites arranged by the composer from his entr'actes and incidental music to Alphonse Daudet's drama of the same title, first given at the Théâtre du Vaudeville in Paris on September 30, 1872.



The first movement, Prélude: *Allegro deciso* (*Tempo di marcia*) in C minor (4-4 time), opens with the theme vigorously played *fortissimo* and in unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and it is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this, it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term "*andante*," not in its original Italian sense of "going," but in its technical, general musical sense of "slow"), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone * plays a tender melody, at every other meas-

*The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals (the even as well as the odd), and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical, instead of cylindrical. Then he found that his conical clarinet would

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ure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prelude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

The third movement, *Adagietto* in F major (3-4 time), is a short free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "*carillon*" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the "*Pifferari*" effect produced by Mozart in his scoring of the Pastoral Symphony in Handel's *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high sopranino" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.

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Handel - - - - - - -	Aria from "Acis and Galatea"
Chabrier - - - - - - -	Entr'acte from "Gwendoline"
Weber - - - - - - -	Aria from "Euryanthe"
Auber - - - - - - -	Overture, "Le Domino Noir"

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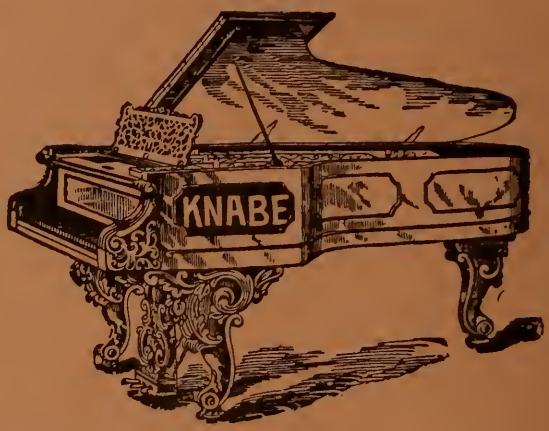
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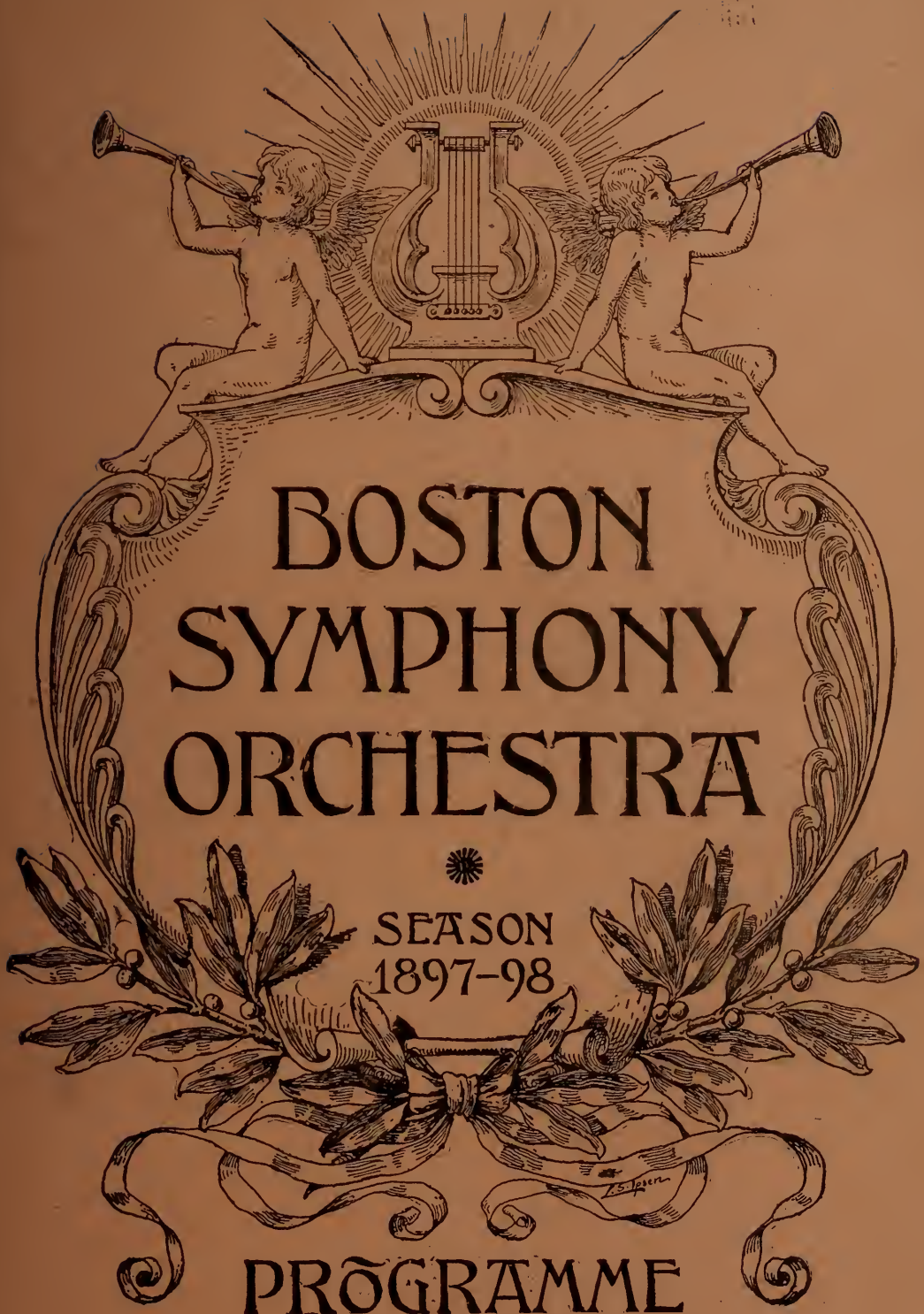
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PROGRAMME.

Wolfgang Amadeus Mozart – – Overture to "The Magic Flute"

George Frideric Handel – Recitative, "O Schmach," and Aria, "O rosig wie die Pfirsche," from "Acis und Galatea"

Peter Ilyitch Tchaikovsky – Symphony No. 5, in E minor, Op. 64

I.	Andante (E minor) - - - - - -	4-4
	Allegro con anima (E minor) - - - -	6-8
II.	Andante cantabile, con alcuna licenza (D major)	12-8
III.	Valse: Allegro moderato (A major) - - -	3-4
IV.	Finale: Andante maestoso (E major) - - -	4-4
	Allegro vivace (E minor) - - -	2-2

Karl Maria von Weber – Scena, "Wo berg' ich mich?" and Aria, "Schweigt, glüh'nden Sehnens wilde Triebe," from "Euryanthe"

Daniel-François-Esprit Auber – Overture to "The Black Domino"

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(Born in Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

Mozart's two-act opera, *Die Zauberflöte* (The Magic Flute), the text by Emanuel Schikaneder, was first given under the composer's direction at the Theater an der Wieden in Vienna on September 30, 1791. The subject runs on the mysteries of Freemasonry, and the libretto is probably wholly comprehensible only to members of that order. It is the one *great* opera Mozart wrote to a German text, and was the last opera he ever wrote. It was not particularly well received at first, but soon became popular and made its way all over the musical world. It was first given in Berlin on May 12, 1794; in Hamburg on November 19, 1794; in Leipzig in 1809; in Dresden on October 27, 1818. A pasticcio arrangement of it, with intercalated music from some of Mozart's other operas, by Ludwig Wenzel Lachnith, to a new text by Morel de Chedeville, was brought out under the title of *les Mystères d'Isis* at the Académie de Musique in Paris on August 20, 1801; some one was so scandalized by the "infamous pasticcio" that he punningly dubbed it *les Misères d'ici.* The work was given according to Mozart's original score, but with a new text in four acts by Nuitter and Beaumont, at the Théâtre-Lyrique in Paris on February 23, 1865. It was first given in London, in Italian, as *il Flauto magico*, at the King's Theatre on June 6, 1811; in German, at Covent Garden on May 27, 1833; and in English, at Drury Lane on March 10, 1838. Its first performance in the United States was in Italian, in New York on November 21, 1859.

The overture has long been famous, and may probably rank as Mozart's greatest overture. It begins (*Adagio*) with three *fortissimo* E-flat major chords for the full orchestra,— trombones and all,— which have some hidden Masonic significance; this introductory *Adagio* continues its stately movement for fifteen measures, and is then followed by the *Allegro.* This,

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the chief movement of the overture, is a brilliant and elaborate fugue.* This fugue is treated with orchestral freedom, much as the one in the Finale of the "Jupiter" symphony is. About the middle of its development it is interrupted by the great Masonic E-flat major chords of the beginning of the overture. These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to the *Zauberflöte* was probably the one Rossini had in mind when he once said: "I've been trying for months to write some fugued overtures *à la* Mozart; but I've had to tear them all up, the great model is too overpowering! Mine were all detestable."

RECITATIVE, "O SCHMACH," AND ARIA, "O ROSIG WIE DIE PFIRSCHE," FROM "ACIS UND GALATEA." GEORGE FRIDERIC HANDEL.

(Born in Halle on Feb. 23, 1685; died in London on April 14, 1759.)

Acis and Galatea, a pastoral serenata, the text by John Gay, the music by Handel, was first given as concert music at the Duke of Chandos's place of Cannons, near Edgeware, in the course of the season of 1720--21. Although never intended for an opera, it was given as one, but without Handel's sanction, at the Haymarket Theatre in London on May 17, 1732, with Miss Arne (sister of Thomas Augustine Arne, the composer, and after-

* Of the subject and response of this fugue the purist, F.-J. Fétis, says, in his *Traité du Contrepoint et de la Fugue:* "There are some subjects which begin and end on the same note, and which yet do not call for a real response: they deserve particular attention. These subjects may begin with the tonic or the dominant. The subjects which begin and end with the tonic are of two sorts: in the first, the response begins on the dominant at the last note of the subject. Fugues of this sort are irregular, in that they cannot be exactly inverted. Such is the theme of Mozart's overture to the *Magic Flute.*" To be strictly accurate, the subject of this fugue does not end on the tonic (E-flat), but on the third of the tonic chord (G): this, however, does not prevent the response entering on the dominant (B-flat). The mutation in the response is quite regular, coming at the first passage from dominant to tonic: consequently the fugue is essentially tonal, and does not belong to the class called "*fugues irrégulières*" by Fétis, in which the mutation comes near the end of the response, at the point where the subject modulated from the tonic to the dominant. When Fétis calls this fugue of Mozart's "irregular," he uses the adjective in its ordinary, not in its technical, sense.

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ward Mrs. Colley Cibber) as Galatea, and Mr. Mountier as Acis. At this stage performance and the ensuing ones in London, as well as those at Oxford and elsewhere in the same season, the work was not given in the shape in which it was first given at Cannons and published by Randall. At these performances the "serenata" or "masque" of *Acis and Galatea* was given as a pasticcio, with several numbers taken from the earlier Italian cantata, *Aci, Galatea e Polifemo*, which Handel wrote in Naples in 1708. But the success of these unauthorized operatic performances was such as to induce Handel to give the work in its original form, under his own direction, on the following June 10. It was again mounted as an opera in London in 1842. The MS. score is now in Buckingham Palace. It was first published by Randall, successor to Walsh, in 1730; it has been published since by the London Handel Society (edited by William Sterndale Bennett) in 1846--47, and by the Deutsche Händel-Gesellschaft in its complete edition of Handel's works in Leipzig in 1859. Mozart wrote additional accompaniments to it for Baron von Sweiten in 1788; Mendelssohn also wrote additional accompaniments, at the request of Karl Friedrich Zelter, for a performance by the Berlin Singakademie in 1828.

The bass recitative and air sung at this concert are in the part of Polyphemus, the Cyclops, and come immediately after the opening chorus in Act II. The German text, translated by G. G. Gervinus, is as follows:

POLYPHEMUS.

(*Recitativ.*)

O Schmach — o Wuth — o Scham — o Gluth!
Der schmächt'ge Gott hat mir das Herz durchbohrt.
Du treue Pinie,
Du meiner Schritte Stab, hinweg mit dir!
Bringt mir ein hundert Rohre gross und weit,
Zum Flötenspiel für meinen mächt'gen Hauch;
Und sanft in Zaubertönen sing' ich ihr,
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(*Arie.*)

O rosig wie die Pfirsche,
O süsser als die Kirsche,
O Nymphe, klar
Wie Mondscheinnacht,
Flink wie die schlanken Hirsche!
Reif wie die weichen Trauben,
Und munter wie die Tauben;
Doch ungezähmt
Wie Flammenglut,
Und wild wie Sturmesschnauben!
O rosig: *Da Capo.*

Gay's English original is:

POLYPHEMUS.

(*Recitative.*)

I rage — I melt — I burn!
The feeble god has stabb'd me to the heart.
Thou trusty pine,
Prop of my god-like steps, I lay thee by!
Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.

(*Air.*)

O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright
Than moonshine night,
Like kidlings blithe and merry!
Ripe as the melting cluster,
No lily has such lustre;
Yet hard to tame
As raging flame,
And fierce as storms that bluster!
O ruddier: *Da Capo.*

In Handel's original score the Recitative, *Furioso* (4-4 time), beginning in E-flat major and ending in D minor, is accompanied by 2 violin parts and bass; the air, *Allegro* in G minor (4-4 time), by 1 flute, 2 violin parts, and bass.

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Stand to your horses, by M. V. White.
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Yea and nay, by A. L.
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PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

The first movement opens with a short slow introduction, *Andante* in E minor (4-4 time), in which the two clarinets in unison give out and develop a mournful theme of unmistakably Slavic character, accompanied by the strings. The half-cadence with which this development ends, on the major triad of B, leads immediately over to the main body of the movement, *Allegro con anima* in E minor (6-8 time).

This begins with the announcement of the first theme by the clarinet and bassoon in octaves over a simple *staccato* chord accompaniment in the strings. This theme, beginning *pianissimo*, is forthwith made the subject of unusually extended developments, extending over seventy-four measures and swelling at length to the most resounding double-*fortissimo* of the full orchestra. A more *cantabile* second theme then sets in in B minor (minor of the dominant), at first in the strings, then worked up by fuller and fuller orchestra; the development is, however, concise compared to that of the first theme. A more lively conclusion-theme follows next, *Un pochettino più animato*, in D major (relative major of the preceding B minor) in the clarinets, oboes, horns, and bassoons, with answering phrases in the strings, and is worked up at considerable length in alternation with a more expressively *cantabile* subsidiary, *Molto più tranquillo;* the development of these two themes brings the very long first part of the movement to an end. There is no repeat and no closing cadence, but the first part merges forthwith in the working-out of the free fantasia.

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This free fantasia is not long, compared with the enormous extent of the first part of the movement, and is impulsively dramatic rather than contrapuntally elaborate. The third part begins regularly with the *pianissimo* return of the first theme in the tonic, now as a bassoon solo with the same accompaniment as before; its development is considerably curtailed, and leads, after a double-*fortissimo* climax, to the entrance of the second theme in the tonic E major. The conclusion-theme and its subsidiary also come in the tonic, and there is a long and brilliant coda, the movement ending, however, *pianissimo* in the original E minor.

The second movement, *Andante cantabile, con alcuna licenza* in D major (12-8 time), opens with eight measures of ecclesiastical harmonies in the lower strings,—beginning in the relative B minor, but modulating to the tonic D major,—after which the horn sings an expressive melody in D major, with the clarinet "singing second" at times in its *chalumeau*, over a plain harmonic accompaniment in the strings. Then the oboe, imitated by the horn, gives out the principal theme of the movement in F-sharp major; this is, however, merely episodic and preparatory, for the real development of the theme begins a little later, when it comes in the tonic D major in the first violins and violas in octaves, against a triplet accompaniment in the wind. We now change to *Moderato con anima* in F-sharp minor (4-4 time), and the clarinet begins the second theme, a fitful, passionate melody, which is developed at considerable length in gradual climax by various combinations of instruments, leading after a while to a resounding double-*fortissimo* return of the theme of the slow introduction to the first movement in the full orchestra in D major; the harmonization of this theme is now peculiar, it resting throughout upon an organ-point on

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G-natural (the fourth degree of the scale), thus making the chord of the 2nd (third inversion of the dominant 7th) strangely predominant. Now begins the second part of the movement, a *pizzicato* accompaniment in the strings taking up the unresolved chord of the 2nd and then resolving it, as the first violins, playing on the G-string, take up the melody played by the horn at the beginning of the first part, now imitated by the oboe. This theme is now very extendedly developed by fuller and fuller orchestra, the principal theme coming in at the apex of a double-*fortissimo* climax, and leading, as before, to a resounding return of the theme of the opening *Andante* of the symphony, this time *Allegro non troppo* (4-4 time), the harmony being a sustained diminished-7th chord on G-sharp, suddenly changing to the triad of G minor, as a recitative-like passage in the clarinets and bassoons in octaves leads over to the short coda — *Tempo primo* in D major (12-8 time) — on the principal theme, the movement ending in double-*pianissimo*.

The third movement, Valse: *Allegro moderato* in A major (3-4 time), is exceedingly simple in form, being nothing more than the development of two contrasted themes, without trio. As far as I know, this is the only instance, except the third movement of Berlioz's *Fantastic* symphony, of a

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waltz being substituted for the regular scherzo of a symphony; a fact which is somewhat curious, considering that the symphonic scherzo was originally in 3-4 time (as a quickened form of the older symphonic minuet), and that this might easily have suggested the waltz — especially after Chopin's artistic development of the waltz-form in his pianoforte works. Moreover, the third movement of a symphony was of old a dance (minuet), and this makes it the more strange that modern composers should have so eschewed the most characteristically modern dance-rhythm of all, namely, the waltz. Toward the close of this waltz-movement of Tchaikovsky's the theme of the slow introduction to the first movement of the symphony returns softly, and rather grimly, in the clarinets and bassoons, as much as to say: "Aren't you ashamed to be dancing waltzes, when there is more weighty business in hand?"

The fourth movement, Finale, opens with a long and rather elaborate development of the theme of the introduction to the first movement, by way of solemn prelude, *Andante maestoso* in E major (4-4 time.) This pompous introduction leads after a while to the main body of the movement, *Allegro vivace* in E minor (2-2 time).

This is essentially in the sonata-form, although a persistent tendency in the direction of working-out and the frequent recurrence of figures from the first theme in developments in passage-work somewhat obscure the exposition. The strong, rude first theme begins immediately, *forte* in the strings and some of the wind, and is extendedly developed, at times with rhythmic variations that almost suggest a subsidiary. A more joyous second theme follows in D major, at first in the wood-wind over a string accompaniment, later in the violins in C major, leading to a subsidiary, also for the most part in C major, of mighty chord passages in the brass alternating with rushing-scales in the strings and wood-wind. This is followed by some furious passage-work on figures from the first theme, through which ring out stern unison phrases in the horns. The second



theme returns again, double-*fortissimo* in the wood-wind and strings, leading to a brilliant conclusion-theme in the tonic E minor. This last theme has hardly got under way when the first theme returns in the tonic — there is no free fantasia — and the third part of the movement begins; the development is much the same as in the first part, but is suddenly interrupted just short of the return of the second theme. Now comes an ominous pause: then, *Moderato assai e molto maestoso* in E major (4-4 time), against flowing triplets in the wood-wind and a martial counter-theme in the horns and trumpets, the united violins, violas, and 'cellı broadly intone the theme of the introduction to the first movement; the theme passes later into the clarinets and trumpets double-*fortissimo* against rushing counterpoint in the higher strings and wood-wind, debouching at last into a *Presto* (2-2 time) in which, after some developments on a figure from the first theme of the movement in the bass, the second theme returns joyously, double-*fortissimo* in the full orchestra. This climax is followed in turn by a final *Molto meno mosso* in 6-4 time, in which the first theme of the main body of the first movement returns, as closing apotheosis, in treble-*fortissimo* in the clarinets and trumpets against great swept *staccato* chords in the rest of the orchestra.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Theodor Ave-Lallement, in Hamburg.

SCENA, "WO BERG' ICH MICH?" AND ARIA, "SCHWEIGT, GLUEH'NDEN SEHNENS WILDE TRIEBE," FROM "EURYANTHE."

KARL MARIA VON WEBER.

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von Chézy, the music by Weber, was first brought out at the Court Opera in Vienna on October 23, 1823. It was produced in Berlin on December 23, 1825, and shortly afterward in Weimar and Dresden. A terribly garbled version, with interpolations from the music of *Oberon*, cooked up by the notorious Castil-Blaze, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text prepared by de Saint-Georges and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1859; this should count as the first performance of the work in France. *Euryanthe* was first given in this country at the Metropolitan Opera House in New York on December 23, 1887.

The libretto is based upon an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie.* Commentators have more than once pointed out a striking similarity between the characters of Lohengrin and Elsa, and Telramund and Ortrud, in Wagner's *Lohengrin*, and those of Adolar and Euryanthe, and Lysiart and Eglantine, in *Euryanthe.* The original cast of the opera (in Vienna) was:

Koenig Ludwig (*Bass*)	Herr Seipelt.
Lysiart, Graf zu Forest (*Bass*)	Herr Forti.
Adolar, Graf zu Nevers (*Tenor*)	Herr Heitzinger.
Euryanthe von Savoyen (*Soprano*)	Frl. Henrietta Sontag.
Eglantine von Puiset (*Mezzo-soprano*)	Frau Grünbaum.

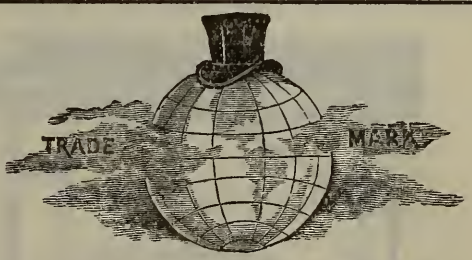
Euryanthe has been called at once Weber's greatest masterpiece and his greatest *fiasco.* In it he departed from the traditional form of German opera, in which the musical numbers are connected by spoken dialogue, and substituted musical recitative for the latter, according to Italian tradition and that of French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and scena

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being considerably in advance of the times; the libretto was, moreover, too wretchedly poor and flimsy to be floated by the music, even after the latter had come to be better understood and appreciated than at first. In Berlin the work is said to have been practically killed before the first performance by the punning nickname *Ennuyante* (French for She-Bore), a pun of which the enraged Berlioz said that it had not even the merit of being good French, "*car nous ne disons pas qu'une chose est* ennuyante, *mais qu'elle est* ennuyeuse!"* Upon the whole, the overture is the only part of the work that has well maintained its place in the concert repertory all over the musical world.

The scena and aria sung at this concert open the second act of the opera, and are in the part of Lysiart, the villain. The original text is:

LYSIART.

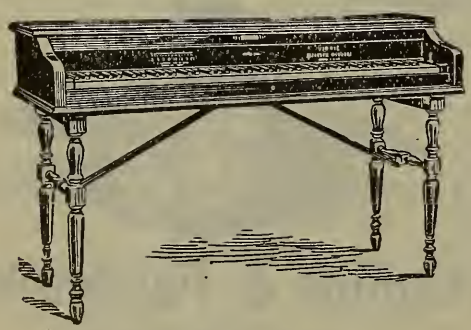
(*Scene.*)

Wo berg' ich mich? wo fänd' ich Fassung wieder?
Ha! toller Frevelwahn, du warst es ja,
Der sie als leichte Beute sah!
Ihr Felsen, stürtzt auf mich hernieder,
Du Wiederhall, ruf' nicht das Ach
Des hoffnungslosen Strebens nach!
Nie wird sie mein! O ew'ger Qualen Hyder!

(*Arie.*)

Schweigt, glüh'nden Sehnens wilde Triebe,
Ihr Auge sucht den Himmel nur.
In ihr wohnt Unschuld, Anmuth, Liebe,
Ganz Wahrheit ist sie, ganz Natur.
Was soll mir ferner Gut und Land?
Die Welt ist arm und öde ohne sie!
Mein ihre Huld? mein wird sie nie!
Vergiss, Unseliger! entflieh!

* What can the good Berlioz have been thinking of? The pun may be poor, if you will, but the word *ennuyant* is good enough French to be in the Dictionary of the Académie-Française.



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Ich schmachtend beben?
Im Staube Sieg ihm zugestehn?
O nein! Er darf nicht leben,
Ich mord' ihn unter tausend Weh'n!
Doch, Hölle! Du kannst sie mir auch nicht geben;
Sie liebt ihn! Ich muss untergehn!

So weih' ich mich den Rachgewalten,
Sie locken mich zu schwarzer That!
Geworfen ist des Unheils Saat,
Der Todeskeim muss sich entfalten.

Zertrümm're, schönes Bild!
Fort! letzte, süsse Lust!
Nur sein Verderben füllt
Die sturmbewegte Brust!*

The English literal prose of which is:

LYSIART (*Scena*).—Where shall I hide myself? Where should I find my self-command again? Ha! mad sacrilegious frenzy, 'twas thou that sawest her as an easy prey! Ye rocks, fall down upon me; thou echo, repeat not the Alas! of hopeless striving! Never will she be mine! O hydra of everlasting torments!

(*Aria*).— Be still, wild impulses of glowing yearning, her eye seeks heaven alone. In her dwell innocence, loveliness, love, she is all truth, all nature.

What are possessions and lands to me henceforth? The world is poor and a desert without her! Shall her favour be mine? Mine 'twill never be! Forget, unhappy man, and flee away!

*I have no libretto to refer to, but only the orchestral score. The original form of this closing stanza may be as follows: —

Zertrümm're, schönes Bild!
Fort! letzter, süsser Schmerz!
Nur sein Verderben füllt
Das sturmbewegte Herz!

In the score it stands:

Zertrümm're, schönes Bild!
Fort! letzter, süsser Schmerz!
Nur sein Verderben fullt
Die sturmbewegte Brust!

A similar curious slip of rhyme occurs in the first Pilgrims' Chorus in Wagner's *Tannhäuser*, the first two lines of which are as follows in the published text:

Zu dir wall' ich, mein Jesus Christ,
der du des Sünders Hoffnung bist!

But in one of the editions of the pianoforte-score they stand:

Zu dir wall' ich, mein Herr und Gott,
Der du des Pilgers Hoffnung bist!



She loves him! And shall he live? Shall I languish and tremble? Shall I, in the dust, yield the victory to him? Oh, no! He must not live, I will murder him amid a thousand anguishes! Yet, Hell! Neither canst thou give her to me; she loves him! I must go to destruction!

So then, I devote myself to the Powers of Revenge, they lure me on to a black deed! The seed of Evil is sown, the germ of Death must unfold itself.

Fall to atoms, fair picture! Away, last sweet pain! Only his ruin fills my storm-swayed breast!

This great scene of Lysiart's comprises an introductory scena, *Allegro con fuoco* in C minor (4-4 time), and an aria. The aria begins *Andante con moto* in G major (3-4 time); after this a short transitional passage leads to a second recitative, *Allegro* in C minor (4-4 time), followed by an *Andante con moto* in C minor (3-4 time), which leads to the concluding *Vivace feroce* in C minor (2-2 time). The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The full score of the opera is dedicated to Emperor Franz Joseph I., of Austria.

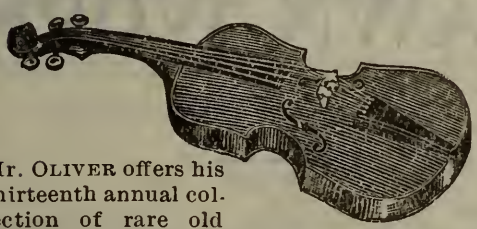
Overture to "The Black Domino". Daniel-François-Esprit Auber.

(Born at Caën (Calvados), France, on Jan. 19, 1784; died in Paris on May 12, 1871.)

Le Domino noir, opéra-comique in three acts, the text by Eugène Scribe, the music by Auber, was first given at the Théâtre de l'Opéra-Comique in Paris on December 2, 1837. The libretto, in spite of many improbabilities in the development of the story, has been called one of Scribe's best, as the score long stood as Auber's most original work, the one in which he gave himself up with the least reserve to his poetic fancy and melodic inventiveness. *Le Domino noir* was for many years one of the most popular comic operas, both in France and Germany. Mme. Damoreau-Cinti and Gustave-Hippolite Roger sang the principal parts — Angèle and Horace — at the opening performance.

The overture is in no form that can be argued into any relationship with the sonata; it presents a succession of more or less sharply contrasted

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movements, the thematic material of which is largely taken from the body of the opera itself.

It opens, *Allegretto* in F minor (3-4 time), with a *forte* outburst of the full orchestra on a theme in perspicuous, strongly marked rhythm in plain harmony, soon followed by a more lightly tripping *staccato* phrase in the wood-wind over an accompaniment in polonaise rhythm in the strings. The initial phrase then returns, followed by another lighter episode — a dancing little phrase in the clarinets and other wooden wind instruments in 3ds and 6ths, alternating with ascending *crescendo* chromatic scale passages. Again the initial *forte* phrase comes back, followed this time by a third melodious episode in graceful three-part writing for oboe, clarinet, and bassoon, with occasional *pizzicati* in the violins. A third return of the initial phrase leads to still another episode of flowing passage-work; after which a fourth return of the *forte*, somewhat more fully developed than before, closes this introductory period.

The key now changes to the dominant, C major; the clarinet and bassoon in octaves give out a graceful, dancing bolero melody, the syncopated rhythm of which is peculiarly catching; this theme is briefly developed by various combinations of wind instruments over an accompaniment in the strings which is now *pizzicato*, now *col arco*, and then repeated. A return of the closing passage of the introductory part in F minor leads to an *Allegro non troppo* in F major (3-8 time), in which a bright, tripping jota theme is developed at some length, now by the full orchestra, now by various groups of instruments, leading after a while to the closing movement of the overture, *Allegro assai* in F major (6-8 time), in which another jota theme is brilliantly worked up. The whole ends *fortissimo* in F major.

This overture is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 trumpets, 4 horns, 2 bassoons, 3 trombones, 1 pair of kettle-drums triangle, bass-drum and cymbals, and the usual strings. The score bears no dedication.

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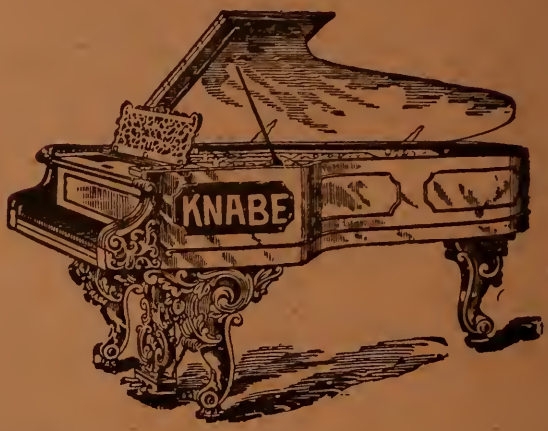
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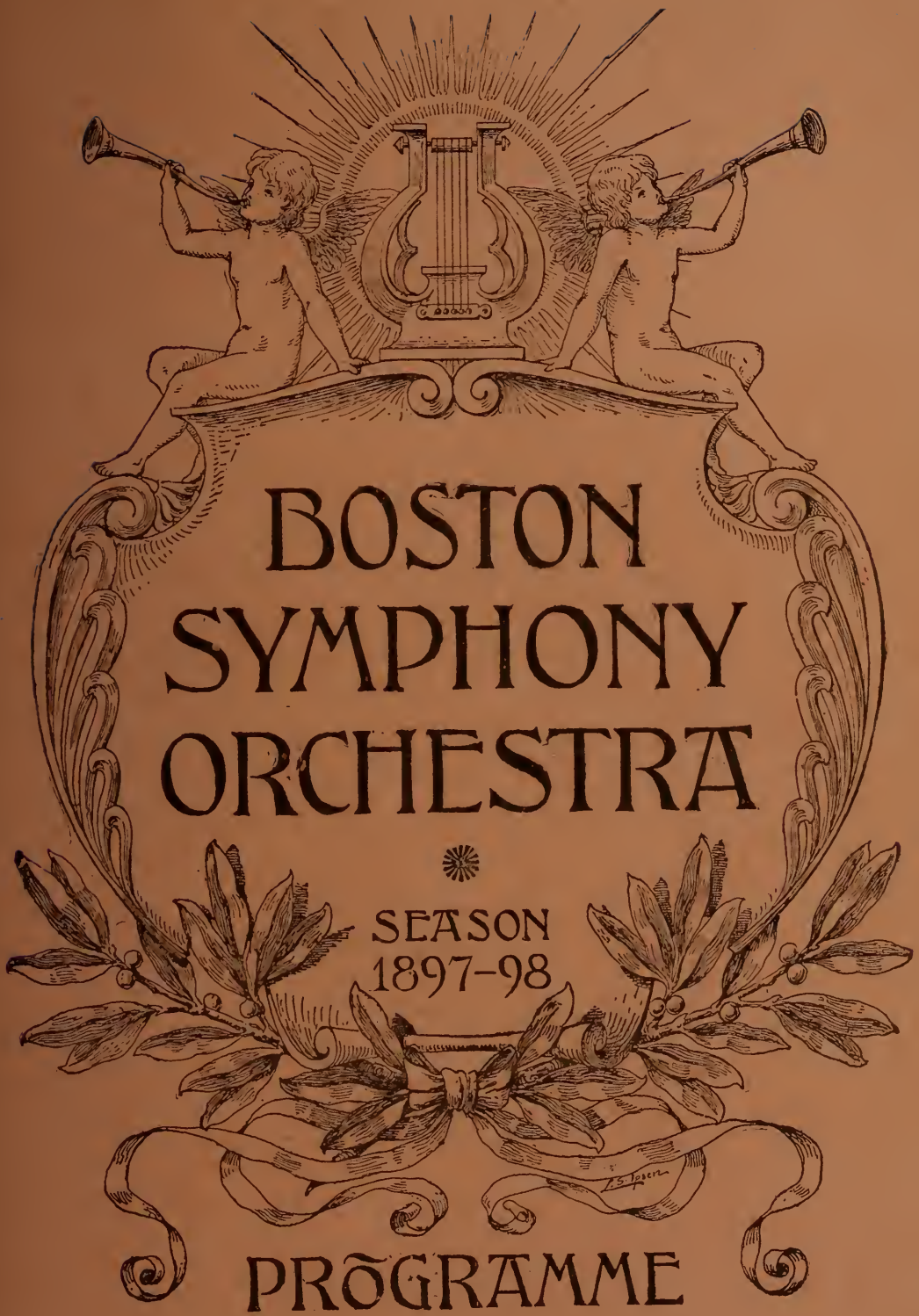
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PROGRAMME.

Felix Mendelssohn-Bartholdy – Overture to "Ruy Blas," Op. 95

Charles Martin Loeffler – Symphonic Poem, "The Death of Tintagiles" (after the Drama by M. Maeterlinck), for Orchestra and Two Violes d'Amour obbligate (MS.)

(The Violes d'Amour by Mr. FRANZ KNEISEL and Mr. C. M. LOEFFLER.)

(First time.)

Johannes Brahms – – – Symphony No. 4, in E minor, Op. 98

I.	Allegro non troppo (E minor) - - - -	2-2
II.	Andante moderato (E) - - - - -	6-8
III.	Allegro giocoso (C major) - - - - -	2-4
IV.	Allegro energico e passionato (E minor) - -	3-4

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"The Death of Tintagiles" (after the Drama by Maurice Maeterlinck), Symphonic Poem for Orchestra and two Violes d'Amour obbligate Charles Martin Loeffler.

(Born at Mühlausen-on-the-Rhine on Jan. 30, 1861; still living in Boston, Mass.)

The most striking superficial peculiarity of this work is the introduction in the score of two solo parts for viole d'amour (viola d'amore), an instrument which has long been considered as practically extinct. The latest instance, before the present one, of a part being written for it in any important score is in Meyerbeer's *les Huguenots* (1836), where there is a part for viole d'amour obbligata in the accompaniment to Raoul's air, "*Plus blanche que la blanche hermine*," in the first act. This was written for Chrétien Urhan, one of the most noted French violinists and violists of the day, who also played the viole d'amour; since his death, this obbligato has been played on an ordinary viola.

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Mr. Loeffler's symphonic poem opens with a stormy orchestral movement, *Molto allegro e appassionato* in D major (4-4 time), in which a vigorous theme, interrupted ever and anon by thunder and lightning, alternates with a more *cantabile* motive; the movement grows quieter and quieter after a while, making way for a *Molto più tranquillo* in 6 4 time, in which a graceful

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cantilena in the bass-clarinet is figurally accompanied by the two violes d'amour in 3rds, and arpeggio passages in the flute, clarinet and violas. This soon leads to a *Lento* in A major (4-4 time), in which the two violes d'amour take up and develop a theme already heard in the orchestral introduction, the theme soon passing into the clarinets and harps, accompanied with elaborate figuration in the violes d'amour.

An *Allegro molto* in D minor (6-8 time) follows; strenuous passage-work, continued in an *Allegro vivace* in 4-4 (12-8) time, in which the stormy theme as well as the more melodious cantilena from the introduction are worked out with considerable elaborateness and great dramatic fire. As the tempest subsides once more, the two violes d'amour enter again, *Molto più tranquillo* in 6-4 time, against a melody in the bass clarinet, and then take up the melodious cantilena that followed in the earlier part of the composition, the development growing more and more stormy in the orchestra, until a *fortissimo* outburst ushers in the coda — at first *Lento*, gradually diminishing and growing slower, then, after the stroke of midnight (twelve strokes on the harps), *Adagio* in D minor — the *cantabile* theme returning in the two violes d amour and gradually dying away amid reminiscences of a stern figure from the opening *Allegro.*

The form of this symphonic poem has all the essential elements of the sonata-form, though treated with great freedom. The first theme and its subsidiary are represented by the opening *Molto allegro e appassionato;* an episodic subsidiary comes with the entrance of the two violes d'amour, which then take up the second theme (a modified version of the first subsidiary); a transitional conclusion-period begins with the *Allegro molto* in D minor (6-8 time), and debouches into the free fantasia, or working-out. This, in turn, merges after a while in a return of the first theme, which may be regarded as the beginning of the third part. From this point to the beginning of the coda all is sufficiently regular.

From a poetico-dramatic point of view, the two violes d'amour, which never appear separated, may be taken as the musical incarnation of the characters of the child Tintagiles and his sister Ygraine in Maeterlinck's drama; but the music in no wise seeks to follow out the action of the drama, scene by scene, but rather to depict the struggle between two opposing forces — the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other.

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ENTR'ACTE.

THE DEATH OF TINTAGILES.

A Little Drama for Marionnettes.

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THREE HANDMAIDS OF THE QUEEN.

ACT I.

ON THE TOP OF A HILL, OVERLOOKING THE CASTLE.

Enter YGRAINE, *holding* TINTAGILES *by the hand.*

Ygraine.— Your first night will be bad, Tintagiles. The sea howls around us already; and the trees complain. 'Tis late. The moon is about to set behind the poplars that stifle the palace. . . . Here we are alone, though we must keep on our guard here. It seems that the approach of the least happiness is watched here. One day I said to myself at the very bottom of my soul; and God himself could hardly hear it; — I said to myself one day that I was going to be happy. . . . No more than that was needed; for our old father died some time after, our two brothers disappeared; and not a human being can tell us where they are. Here I am all alone, with my sister and you, my little Tintagiles; and I have no

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faith in the future. . . . Come here ; sit upon my knees. First kiss me ; and put your little arms here, right round my neck . . . perhaps they will not be able to unloose them. . . . Do you remember the time when 'twas I that carried you in the evening, when the hour had come ; and you were afraid of the shadows of my lamp in the long passages without windows ? — I felt my soul trembling on my lips, when I suddenly saw you again this morning. . . . I thought you so far away and so well sheltered. . . . Who sent for you to come here ?

Tintagiles.— I do not know, little sister.

Ygraine.— You forget what was said ?

Tintagiles.— They said that we must go.

Ygraine.— But why did you have to go ?

Tintagiles.— Because the queen wished it.

Ygraine.— They did not tell you why she wished it ?— I am sure they said many things. . . .

Tintagiles.— Little sister, I heard nothing.

Ygraine.— When they talked amongst themselves, what did they say ?

Tintagiles.— Little sister, they spoke very low.

Ygraine.— All the time ?

Tintagiles.— All the time, sister Ygraine ; except when they looked at me.

Ygraine.— They did not speak of the queen ?

Tintagiles.— They said, sister Ygraine, that she was not to be seen.

Ygraine.— And did they who were with you on the deck of the ship say nothing ?

Tintagiles.— They were busy with the wind and the sails, sister Ygraine.

Ygraine.— Ah ! . . . That does not surprise me, my child. . . .

Tintagiles.— They left me all alone, little sister. . . .

Ygraine.— Listen, Tintagiles, I am going to tell you what I know. . . .

Tintagiles.— What do you know, sister Ygraine ?

Ygraine.— Not much, my child. . . . My sister and I have been dragging on our life here, ever since we were born, without daring to understand anything of all that goes on. . . . I have been very long, as if blind, on this island ; and everything seemed natural. . . . Such a silence reigned here that a ripe fruit falling in the park brought faces to the windows. . . . And no one seemed to have suspicions . . . but one night I found that there

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must be something else. . . . I wanted to fly, and could not. . . . Have you understood what I have said?

Tintagiles.— Yes, yes, little sister, I understand anything you please. . . .

Ygraine.— Come, let us talk no more about what we do not know. . . . You see there, behind the dead trees that poison the horizon, you see the castle at the bottom of the valley?

Tintagiles.— That black thing, sister Ygraine?

Ygraine.— It is black, yes. . . . It is in the deepest depths of an amphitheatre of darkness. . . . People have to live there. . . . They might have built it on the top of the high mountains that surround it. . . . The mountains are blue in the daytime. . . . One could have breathed. You could have seen the sea and the fields beyond the rocks. . . . But they preferred putting it at the bottom of the valley; and even the air does not come down so low. . . . It is going to rack and ruin, and no ones cares. . . . The walls are cracking, and it looks as if it were dissolving in the darkness. . . . There is only one tower which Time has not attacked. . . . It is very large; and the house is never out of its shadow. . . .

Tintagiles.— There is something lighting up there, sister Ygraine. . . . Look, do you see the big red windows? . . .

Ygraine.— They are those of the tower, Tintagiles; they are the only ones in which you will see a light, and there is where the queen's throne is.

Tintagiles.— I shall not see the queen, shall I?

Ygraine.— No one can see her. . . .

Tintagiles.— Why can one not see her?

Ygraine.— Come nearer, Tintagiles. . . . Not a bird nor a blade of grass must hear us. . . .

Tintagiles.— There is no grass, little sister. . . . (*A silence*) — What does the queen do?

Ygraine.— No one knows, my child. She does not show herself. . . . She lives there, all alone in her tower; and the women who wait upon her do not come out in the daytime. . . . She is very old; she is our mother's mother and wants to reign alone. . . . She is suspicious and jealous, and they say she is mad. . . . She is afraid that someone will rise up in her place; and it is doubtless because of this fear that she had you brought here. . . . Her orders are carried out without anyone's knowing how. . . . She never comes downstairs; and all the doors of the tower

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are shut, night and day. . . . I have never seen her; but others have, I am told, long ago, when she was young. . . .

Tintagiles.— Is she very ugly, sister Ygraine?

Ygraine.— They say she is not handsome and is growing very large. . . . But they who have seen her do not dare to speak about it. . . . But who knows whether they have seen her or not? . . . She has a power that is not understood; and we live here with a great merciless weight upon our souls. . . . You must not be too much afraid, nor have bad dreams; we will watch over you, my little Tintagiles, and no harm can come to you; but do not go far from me, nor from your sister Bellangère nor our old master Aglovale. . . .

Tintagiles.— Not from Aglovale either, sister Ygraine?

Ygraine.— Not from Aglovale either. . . . He loves us. . . .

Tintagiles.— He is so old, little sister!

Ygraine.— He is old, but very wise. . . . He is the only friend left us: and he knows many things. . . . 'Tis strange she has sent for you to come here without telling anyone. . . . I do not know what is in my heart. . . . I was sad and happy to know that you were so far away, across the sea. . . . And now . . . I was surprised. . . . I came out this morning to see if the sun were rising over the hills; and it was you I saw on the threshold. . . . I knew you at once. . . .

Tintagiles.— No, no, little sister; 'twas I that laughed first. . . .

Ygraine.— I could not laugh at first. . . . You will understand. . . . It is time, Tintagiles, and the wind grows black over the sea. . . . Kiss me, harder, harder, harder still, before you rise. . . . You do not know that we love. . . . Give me your little hand. . . . I will hold it fast; and we will go. back to the sick castle. . . . (*Exeunt.*)

The play, though short, is too long to be given entire here. The scene of the second act is laid in "A Room in the Castle;" it is night. Aglovale and Ygraine are discovered as the curtain rises; to them enter Bellangère. Tintagiles is asleep in an inner room. Bellangère reports with terror that she has ventured into a dark passage and overheard dim voices speaking of a newly arrived child, and laughing. Ygraine suspects that it may have been some of the queen's handmaids, and that Tintagiles is in danger.

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The two sisters and Aglovale, their old tutor, determine to await developments.

The scene of Act III. is laid in the same room. The sisters and Aglovale are still waiting; they bring in the sleeping Tintagiles, that he may be nearer them. Noises are heard outside. The act ends as follows.

Aglovale.— They are shaking the door . . . listen . . . softly . . . they are whispering . . . (*A key is heard grating in the lock.*)

Ygraine.— They have the key! . . .

Aglovale.— Yes . . . yes . . . I was sure of it. . . . Wait. . . . (*He stations himself with raised sword on the top step.— To the two sisters:*) — Come! . . . come, too! . . .

(*A silence. The door opens a little. Aglovale, frantic, holds his sword across the opening, inserting the point between the beams of the jambs. The sword is shattered with a clang under the ominous* (funèbre) *pressure of the door, and the fragments roll ringing down the steps. Ygraine starts up, bearing the swooning Tintagiles in her arms; and she, Bellangère, and Aglovale try with strenuous and vain efforts to push to the door which keeps on opening, though no one is seen nor heard. Only a cold and calm light shines into the room. At this moment Tintagiles, suddenly growing rigid, comes to himself, utters a long cry of deliverance, and kisses his sister; while at the very instant of this cry, the door stops resisting and suddenly closes under their pressure, which they have not had time to discontinue.*)

Ygraine.— Tintagiles! . . . (*They look at one another in astonishment.*)

Aglovale (*listening at the door*).— I hear nothing more. . . .

Ygraine (*beside herself with joy*).— Tintagiles! Tintagiles! . . . See! See! . . . He is saved! . . . See his eyes . . . you can see the blue. . . . He is going to speak. . . . They saw that we were watching. . . . They

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did not dare! . . . Kiss us! . . . Kiss us, I tell you! . . . All! all! . . . To the very bottom of our souls! . . . (*All four, their eyes filled with tears, hold each other in a close embrace.*)

The scene of Act IV. is laid in "a passage-way outside the room of the preceding act;" enter three of the queen's handmaids. They whisper together, consulting how they shall get Tintagiles out of the room without waking the sisters nor Aglovale. One goes in alone, but comes out again, saying that the boy and his sisters have their limbs too closely intertwined in their sleep for her to separate them. Then two go in together, but the boy has locks of his sisters' golden hair in his teeth, and the hair must be cut before he can be taken away. Then all three go in, and at length come out with the boy Tintagiles; locks of his sisters' hair are hanging from his mouth. He suddenly awakes and gives a piercing shriek as he is hurried along the passage-way. Ygraine rushes out after him with a lighted lamp in her hand; Bellangère faints on the threshold.)

ACT V.

A Huge Iron Door beneath very Dark Arches.

Enter Ygraine, *haggard, dishevelled, with a lamp in her hand.*

Ygraine (*turning round distractedly*).— They have not followed me. . . . Bellangère! . . . Bellangère! . . . Aglovale! . . . Where are they? They said they loved him, and have left me alone! . . . Tintagiles! . . . Tintagiles! . . . Oh! 'tis true. . . . I have come up, come up countless steps between high, pitiless walls, and my heart can keep life in me no longer. . . . The arches seem to move. . . . (*She leans against the pillars of an arch.*) I shall fall. . . . Oh! oh! my poor life! I feel it. . . . 'Tis at the very brim of my lips and tries to leave me. . . . I do not know what I have done. . . . I have seen nothing; I have heard nothing. . . . All is silence! . . . I found all these golden locks along the steps and along the walls; and I have followed them. I have picked them up. . . . Oh! oh! they are very beautiful! Little Thumbling . . . little Thumbling. . . . What have I said? I remember. . . . I do not believe it either . . . we can sleep. . . . All that is of no account and is not possible. . . . I no longer know what I think. . . . You are waked up, and then. . . . After all, let me see, after all, I must think it over. . . . You say this, you say that; but the soul pursues a far other



course. You do not know all that you are unchaining. I have come here with my little lamp. . . . It has not gone out in spite of the draught in the stair-way. . . . After all, what must I think of it? There are too many things that are unsettled. . . . Yet there are some who must know them: but why do they not speak? (*Looking around her.*) I had never seen all this. . . . You cannot go up so high; and everything is forbidden. . . . It is cold. . . . It is so dark, too, that one would be afraid to breathe. . . . They say that darkness is poisonous. . . . There is a terrifying door. . . . (*She goes to the door and feels of it.*) Oh! 'Tis cold! . . . 'Tis of solid iron; all solid, and there is no lock. . . . Where does it open? I see no hinges. . . . I think it is cemented into the wall. . . . One can get no higher. . . . there are no more steps. . . . (*Giving a terrible shriek.*) Ah! . . . More golden locks, caught between the two halves of the door! . . . Tintagiles! Tintagiles! . . . I heard the door fall just now! . . . I remember! I remember! . . . I must! . . . (*She strikes the door frantically with her fists, and kicks it with her feet.*) Oh the monster! the monster! . . . So, here you are! . . . Listen! I blaspheme! I blaspheme and spit upon you! . . .

(*Soft raps are heard on the other side of the door; then Tintagiles's voice is heard, very faintly, through the iron.*)

Tintagiles.— Sister Ygraine, sister Ygraine,

Ygraine.— Tintagiles! . . . What? . . . what? . . . Tintagiles, is it you? . . .

Tintagiles.— Open quick, open quick! . . . She is here! . . .

Ygraine.— Oh! oh! . . . Who? . . . Tintagiles, my little Tintagiles . . . you hear me? . . . What is the matter? . . . What has happened? . . . Tintagiles! . . . They have not hurt you? . . . Where are you? . . . are you there? . . .

Tintagiles.— Sister Ygraine, sister Ygraine! . . . I shall die if you do not open. . . .

Ygraine.— Wait, I am trying, wait. . . . I am opening it, I am opening. . . .

Tintagiles.— But you do not understand! . . . Sister Ygraine! . . . There is no time! . . . She could not hold me. . . . I struck her, struck her. . . . I ran. . . . Quick, quick, she is coming! . . .

Ygraine.— I am coming, I am coming . . . where is she?

Tintagiles.— I can see nothing . . . but I can hear . . . oh! I am afraid,

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sister Ygraine, I am afraid! . . . Quick, quick! . . . Open quick! . . . for the love of the good God, sister Ygraine! . . .

Ygraine (*feeling anxiously of the door*).— I am sure to find it . . . wait a little . . . a minute . . . a moment

Tintagiles.— I cannot, sister Ygraine. . . . I feel her breath behind me. . . .

Ygraine.— 'Tis nothing, Tintagiles, my little Tintagiles, do not be afraid . . . only I cannot see. . . .

Tintagiles.— But you can; I see your light . . . it is light where you are, sister Ygraine. . . . Here I cannot see. . . .

Ygraine.— You see me, Tintagiles? Where can you see? There is no crack. . . .

Tintagiles.— Yes, yes, there is, but it is so small! . . .

Ygraine.— On which side? here? . . . say, say . . . perhaps it is here?

Tintagiles.— Here, here. . . . You cannot hear? I am knocking. . . .

Ygraine.— Here?

Tintagiles.— Higher up. . . . But it is so small! . . . You could not pass a needle through it! . . .

Ygraine.— Do not be afraid, I am here. . . .

Tintagiles.— Oh! I hear, sister Ygraine! . . . Pull! Pull! You must pull! She is coming! . . . if you could open a little . . . a little bit . . . for I am so small! . . .

Ygraine.— My nails are gone, Tintagiles. . . . I have pulled, I have pushed, I have knocked! . . . I have knocked! . . . (*She knocks again and tries to shake the immovable door.*) Two of my fingers are dead. . . . Do not cry. . . . It is iron. . . .

Tintagiles (*sobbing desperately*).— You have found nothing to open it with, sister Ygraine? . . . nothing, nothing at all . . . and I could get through . . . for I am so small, so very small . . . you know it well enough. . . .

Ygraine.— I have nothing but my lamp, Tintagiles. . . . There! There! . . . (*She strikes the door heavily with her clay lamp, which goes out and breaks.*) Oh! . . . All is dark of a sudden! . . . Tintagiles, where are you? . . . Oh! listen, listen! . . . You cannot open from the inside? . . .

Tintagiles.— No, no; there is nothing. . . . I can feel nothing at all. . . . I cannot see the bright little crack any more. . . .

Ygraine.— What ails you, Tintagiles? . . . I can hardly hear you. . . .

Tintagiles.— Little sister, sister Ygraine. . . . It cannot be done now. . . .

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Ygraine.— What is the matter, Tintagiles? . . . where are you going? . .

Tintagiles.— She is here! . . . My courage is gone.— Sister Ygraine, sister Ygraine! . . . I feel her! . . .

Ygraine.— Whom? . . . Whom? . . .

Tintagiles.— I do not know. . . . I cannot see. . . . But it cannot be done now! . . . She . . . she is catching me by the throat. . . . She has put her hand upon my throat. . . . Oh! oh! sister Ygraine, come here. . . .

Ygraine.— Yes, yes. . . .

Tintagiles.— It is so dark! . . .

Ygraine.— Struggle, defend yourself, tear her! . . . Do not be afraid. . . . A moment! . . . I am here. . . . Tintagiles? . . . Tintagiles! answer me! . . . Help! . . . where are you? . . . I will help you . . . kiss me . . . through the door . . . here . . . here. . . .

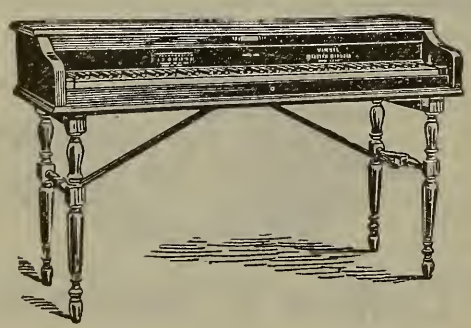
Tintagiles (*very feebly*).— Here . . . here . . . sister Ygraine. . .

Ygraine.— 'Tis here, 'tis here that I am kissing; you hear me? again! again! . . .

Tintagiles (*more and more feebly*).— I am kissing, too . . . here . . . sister Ygraine! . . . sister Ygraine! . . . Oh! . . .

(*The fall of a little body is heard behind the iron door.*)

Ygraine.— Tintagiles! . . . Tintagiles! . . . What have you done? . . . — Give him back! give him back! . . . for the love of God, give him back! . . . I hear nothing more. . . .— What are you doing with him? . . . You are not hurting him, are you? . . . He is but a poor child! . . . He does not resist. . . . See, see. . . . I am not wicked. . . . I have fallen upon both knees. . . . Give him back to us, I beseech you! . . . 'Tis not for me alone, you know that. . . . I will do all that is asked of me. . . . I am not bad, you see. . . . I have lost all I had. . . . You must punish me some other way. . . . There are so many things that would give me more pain. . . . You will see. . . . But this poor child has done nothing. . . . What I said is not true . . . but I did not know. . . . I know well that you are very good. . . . You must pardon me at last! . . . He is so young, he is so pretty and so small! . . . You see that it is impossible! . . . He throws his little arms about your neck; he puts his little mouth to your mouth; and God himself can no longer resist. . . . You will open, will you not? . . . I ask hardly anything. . . . I want him only for a moment, a little, short moment. . . . I do not remember . . . you understand. . . . I did not have time. . . . He



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can pass through next to nothing. . . . 'Tis not hard. . . . (*A long, inexorable silence.*) — Monster! . . . Monster! . . . I spit! . . .

(*She falls and keeps on sobbing softly, with her arms stretched out upon the door; in the darkness.*)

FINIS.

SYMPHONY NO. 4, IN E MINOR, OPUS 98 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

The first movement, *Allegro non troppo* in E minor (2-2 time), has no slow introduction, but opens immediately with the first theme. This somewhat Mendelssohnish melody is given out by the violins in octaves, accompanied by flowing rising arpeggj in the 'celli and violas, and syncopated chords in the wood-wind. After being developed for eighteen measures, it is followed by a free contrapuntal variation of its first period; then the violins carry through the second period, playing in octaves, and develop it somewhat more extendedly than before. This double exposition of the first theme is followed by some subsidiary passage-work in G major (relative major of the principal key), which crystallizes into a definite subsidiary theme, in which the triplet-rhythm is prominent. This soon leads to the second theme, a more impassioned *cantilena* in B minor (minor of the dominant), which is first sung by the 'celli and horn in unison, and then taken up by the violins in octaves. The development is brief, and soon interrupted by a return of the second member of the first subsidiary, with its rhythmic triplets. A second subsidiary and some extended passage-work follow, leading at last to the entrance of a martial conclusion-theme, which comes in *pianissimo* in B major in the wind instruments. The development of this brilliant theme is interrupted at one point by hushed, mysterious sustained harmonies in the wind instruments, with cloudy arpeggj in the strings. It is as if a sudden cloud were passing across the sun's disk. This effect is repeated later on in the symphony. The first part of the movement closes strongly in the dominant (B major).

The elaborate free fantasia begins with hints at the first theme in the wind instruments, leading to a return of the theme itself, in its original shape, in the tonic E minor. One almost thinks there is to be no free fantasia, but that this is the beginning of the third part. This "false start," however, soon betrays its true character: the theme disintegrates before our very ears, and the working-out begins in earnest. It is of the most elabo-



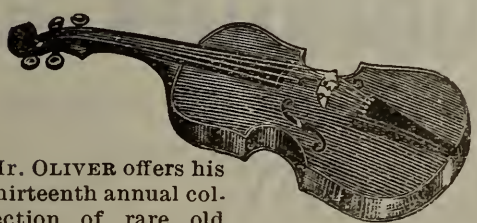
rate and extended description, and interrupted ever and anon by the "sun-veiling" effect already noticed in the first part of the movement. At last the working-out seems as if enveloped in total darkness; one suspects the composer of having drawn inspiration from the close of the free fantasia in the first movement of Beethoven's C minor symphony, although there is plainly no trace of plagiarism here, and Brahms's harmonies are even more weird and mysterious than Beethoven's in the passage referred to.

The third part of the movement opens with a return of the first theme in the violins in octaves; but not in the tonic at first. It begins frankly in C major, but soon modulates so as to end in E minor. After this, the development proceeds almost precisely as in the first part of the movement, barring the regular changes of key: the second theme now enters in E minor, the couclusion-theme, in E major — that is, both come in the tonic. There is a longish coda, which works up to an impressive climax toward the close.

The second movement, *Andante moderato* in E "minor-major" (6-8 time), is a sort of romanza of a march-like character. The frequent successive apparitions of the first theme might be called a set of variations on modality. It is first strongly announced in bare unisons by the horns, these being soon reinforced in octaves by the oboes and bassoons, then by the flutes. This theme runs on the notes, E, F, G, D, C — all of which belong to the scale of C major. But the tonality of C major is out of the question; the theme is really in the old Gregorian Phrygian mode (the scale of E with all the notes *naturals*). It is next taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*. Now the G-naturals of the first version are replaced by G-sharps, while the C-naturals and D-naturals remain; it is no longer the Phrygian mode, neither is it E major nor E minor. It is in the "minor-major" mode, mentioned by Moritz Hauptmann, with the major third, and minor sixth and *descending* seventh degrees. The development is somewhat extended, and is followed by two shorter subsidiaries, the one in E major, the other in B minor.

The melodious *cantilena* of the second theme, in E major, is sung by the violas and bassoon, and accompanied with flowing counterpoint by the first violins. It is followed by a return of the first theme, this time distinctly in E major. This first theme is to appear in still one more version before the composer has done with it. Near the close of the movement it comes back for the last time, given out in *forte* unisons and octaves by the horns, oboes, and flutes in the Phrygian mode, as at the beginning. But it is now ac-

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companied in full harmony by the rest of the orchestra ; and this harmony is not that of the Phrygian mode at all, but in Hauptmann's " minor-major " mode. Here is a phenomenon : the melody in one mode, and the harmony in another; and the two modes are not mutually reconcilable, for the one has G-sharp where the other has G-natural. Of course Brahms has so arranged it that these two notes never come into actual conflict in any one chord ; but the constant alternation between G-sharp in the middle voices and G-natural in the melody gives rise to a series of unharmonic cross-relations of the weirdest and most unearthly effect. Here Brahms is on his native heath ; for, since old Sebastian Bach, no composer of classic leanings has so exploited this business of cross-relations in his harmony as he has.

The third movement, *Allegro giocoso* in C major (2-4 time), evidently stands for the Scherzo of the symphony ; it has unmistakably the joyous, buoyant, tricksy scherzo character, but little or nothing of the traditional scherzo form. Its form approaches more closely that of the rondo.

But, if this " rondo-scherzo " somewhat violates symphonic traditions, the fourth movement, *Allegro energico e passionato* in E minor (3-4 time), cuts its traditional moorings still more boldly. This finale is the only one I know of in all symphonic literature which is in the form of an eight-measure passacaglia * with variations. No doubt, the form of Theme with Variations is not unheard of in symphonic finales ; you find it in Beethoven's *Eroica* and also in his ninth symphony ; but, in these finales of Beethoven's, the successive variations on the principal theme are interspersed with passages of another character, and with stretches of free thematic working-out. The *Eroica* finale tends strongly toward the rondo form, a tendency which is recognized as not entirely absent from the choral portions of the ninth symphony. A pure set of passacaglia variations, and nothing more, in a symphonic finale is unheard of, save in this symphony by Brahms. The simple theme is given out in plain harmony by the wind instruments ; then follow the variations, simple at first, but growing more and more contrapuntal and complex as the movement progresses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, and the usual strings ; to which is added a triangle in the third movement, and 1 double-bassoon and 3 trombones in the finale. The score bears no dedication.

* The Passacaglia (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance-form in triple time ; it closely resembled the Chaconne.

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Friday Afternoon, January 14, at 2.30 o'clock.

Saturday Evening, January 15, at 8.00 o'clock.

PROGRAMME.

Beethoven - - - - - - Symphony No. 6 (Pastoral)

a Beethoven - - - - - - - Romanza in F

b Paganini - - - - - - - Caprice in A minor

Arrangement and the orchestral accompaniment by Ladislas Gorski.

(First time.)

Massenet - - - - - - - Suite, "Les Erinnyes"

(First time.)

Smetana - - - - - - Overture to "The Sold Bride"

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Saturday Matinee, January 15, at 2.30.

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Sig. Carlo Buonamici,

Monday Afternoon, January 17, at 3.

Tickets, $1.00, for sale at Steinert's, 162 Boylston Street.

STEINERT HALL. TUESDAY EVENING, JANUARY 18.

Pianoforte Recital by Mr. GEORGE W. PROCTOR.

PROGRAMME.

Schumann. "Faschingsschwank aus Wien."
MacDowell. "Moonlight."
"The Eagle."
"Phantasie-Tanz," Op. 14, from the second suite.
Brahms. Ballade, Op. 10, No. 2.
Rhapsodie, Op. 79.
Edouard Schütt. "Carnival Mignon," Op. 48. (Scènes Pantomimiques.)
1. Préambule.
2. Sérénade d'Arlequin.
3. Tristesse de Colombine.
4. Polichinelle (Burlesque).
5. Pierrot Rêveur.
6. Caprice Sganarelle.

Rubinstein. Barcarolle in G minor.
A. Liadoff. "Biroulki."*
1. Presto, meno mosso, presto.
2. Allegretto tranquillo.
3. Allegro moderato.
4. Tempo di Valse.
5. Presto (Coda).

* *A child's game.*

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The remaining dates are January 24, 31, February 7, 21, 28. At the second concert, January 24, Haydn's Quartet in D major, Op. 76, No. 5, will be performed.

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Mme. SZUMOWSKA,

Pianist.

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L. H. MUDGETT, Local Manager.

Program, First Marteau Recital, Wednesday Evening, January 12, at 8.

1. SONATA, C minor *Beethoven*

MME. SZUMOWSKA and HENRI MARTEAU.

2. (*a*) RONDO, G major *Beethoven*
 (*b*) TWO SONGS *Mendelssohn*
 F major
 Spinning Song

MME. SZUMOWSKA.

3. SONATA (No. 1), G minor *J. S. Bach*
 Adagio (Violin alone)
 Fuga
 Siziliano
 Presto

MARTEAU.

4. (*a*) INTRODUCTION AND FUGUE (E minor, Op. 22) *Clayton Johns*
 (*b*) BURLESQUE *Paderewski*
 (*c*) LA JONGLEUSE *Moszkowski*

MME. SZUMOWSKA.

5. (*a*) ROMANCE *Christian Sinding*
 (*b*) ABENDLIED *Schumann-Joachim*
 (*c*) HUNGARIAN DANSE (No. 5) *Brahms-Joachim*

MARTEAU.

6. (*a*) ENTR'ACTES DES ERINNYES *Massenet*
 (Transcrit et dédié á H. Marteau.)
 (*b*) INTRODUCTION ET RONDO CAPRICCIOSO *Saint-Saëns*

MARTEAU.

Program, Second Marteau Recital, Saturday Afternoon, January 15, at 2.30.

1. SONATA *Beethoven*

MME. SZUMOWSKA and HENRI MARTEAU.

2. (*a*) VARIATIONS ("Harmonious Blacksmith") *Haendel*
 (*b*) NOCTURNE, C minor } *Chopin*
 (*c*) IMPROMPTU, F-sharp major }

MME. SZUMOWSKA.

3. (*a*) GAVOTTE
 (*b*) BOUREE } For Violin alone *J. S. Bach*
 (*c*) PRELUDIUM

MARTEAU.

4. (*a*) IDYL *Arthur Whiting*
 (*b*) TOCCATINA *Dr. W. Mason*
 (*c*) SOIREES DE VIENNE *Schubert-Liszt*

MME. SZUMOWSKA.

5. (*a*) ADAGIO *Carl Valentin*
 (Dedicated to Marteau.)
 (*b*) AU PRINTEMPS *Grieg-Marteau*

MARTEAU.

6. SUITE TZIGANE *A. Wormser*
 (*a*) Czardas
 (*b*) Au Bord du Danube
 (*c*) Danse Slovaque

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Tschaikowsky . . Quartet, F major, Op. 22
Henschel Variations from Quartet
Beethoven . . Quartet, C major, Op. 59, No. 3

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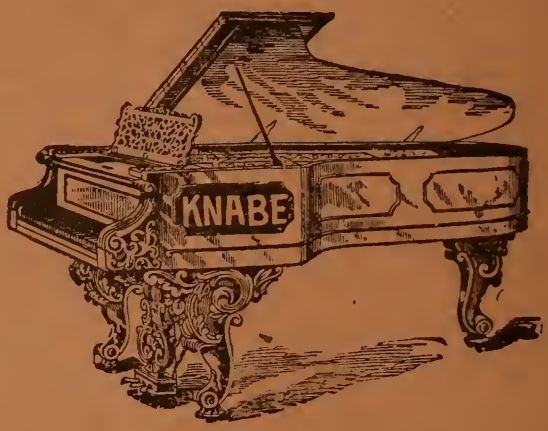
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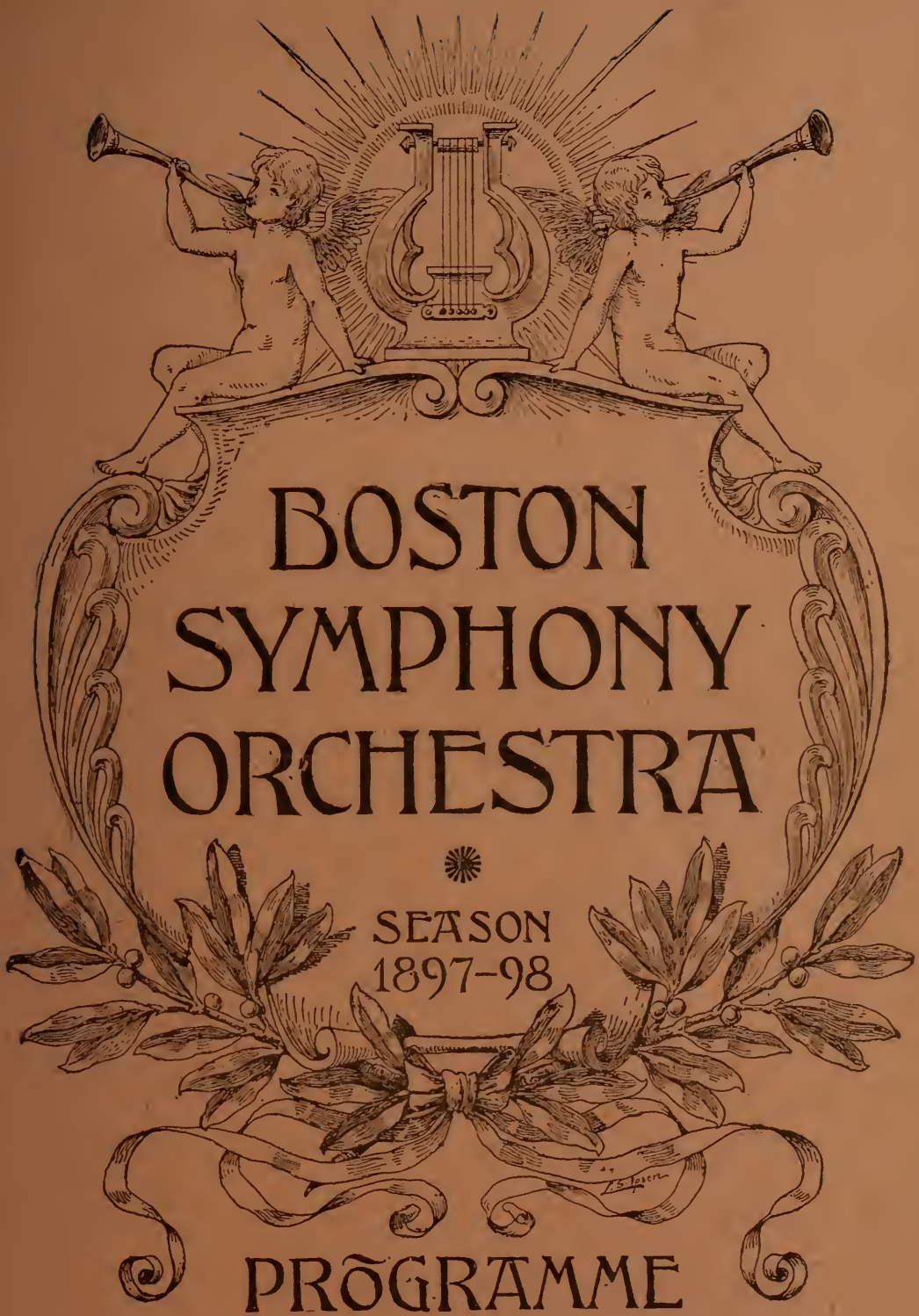
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SEASON
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PROGRAMME

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EMIL PAUR, Conductor.

PROGRAMME

OF THE

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WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, January 14,
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Saturday Evening, January 15,
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Saturday Evening, January 15, at 8.00 o'clock.

PROGRAMME.

Ludwig van Beethoven Symphony No. 6, in F m

I. Awakening of serene impressions
Allegro, ma non troppo (F
II. Scene by the brook-side
Andante molto mo
III. Jolly gathering of
Allegro (F m
In tempo
Thunderst
Allegr
IV. Shephe

a. Ludwi

N

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(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

Beethoven's *Sinfonia pastorale* was composed in the wooded meadows lying between Heiligenstadt and Grinzing, near Vienna, in the summer of 1808. The symphony in C minor was written in the same summer, and there was for some time considerable confusion in the numbering of the two works. On the autograph score of the *Pastoral* stands in Beethoven's own hand:

Sinfia. 6ta. Da Luigi van Beethoven. Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwa — Allo ma non troppo — Nicht ganz ge schwind. N.B. die deutschen Ueberschriften schreiben sie alle in die erste Violini — Sinfonie von Ludwig van Beethoven.

(6th Symph. By Luigi van Beethoven. Pleasant cheerful feelings which awa[ke] in man on arriving in the country — Allo ma non troppo — Not very fast — N.B. the German headings all to be written in the first Violini — Symphony by Ludwig van Beethoven.)

The directions about writing the German headings to the several movements in the first violin parts are evidently addressed to the copyist.

Both the *Pastoral* and the C minor symphonies were brought out at the same concert, in the Theater an der Wien in Vienna on December 22, 1808. And here the confusion in the numbering began. The *Pastoral* was set down on the program as No. 5, and the C minor, as No. 6. The *Pastoral* was described on this program as follows:

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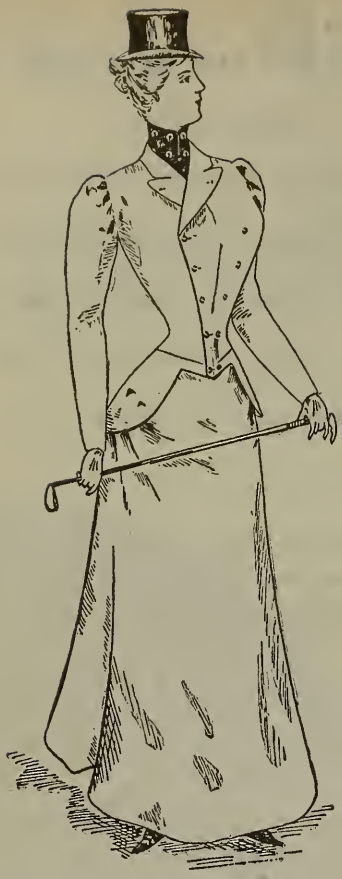
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Pastoral Symphonie (No. 5), mehr Ausdruck der Empfindung als Malerey.

1stes Stück. Angenehme Empfindungen, welche bey der Ankunft auf dem Lande im Menschen erwachen.

2tes Stück. Scene am Bach.

3tes Stück. Lustiges Beysammenseyn der Landleute; fällt ein

4tes Stück. Donner und Sturm; in welches einfällt

5tes Stück. Wohlthätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm.

(Pastoral Symphony [No. 5], more expression of feeling than painting.

1st Piece. Pleasant feelings which awake in man on arriving in the country.

2nd Piece. Scene by the brook.

3rd Piece. Jovial assemblage of the country folk, interrupted by

4th Piece. Thunder and storm, interrupted by

5th Piece. Beneficial feelings, connected with thanks to the Deity, after the storm.)

The final headings, which are to be found in the published score of the symphony, are given on the program of this concert. It appears, however, that the idea of putting descriptive headings of any sort to the several movements was an afterthought of Beethoven's. In the sketch-book which contains numerous sketches for the first movement (now in the British Museum), we find: "*Sinfonie caracteristica. Die Errinnerungen von der* (*dem?*) *Landleben* (Characteristic symphony. The recollections of life in the country)." There is also a note to the effect that "*Man überlässt dem Zuhörer sich selbst die Situationen auszufinden* (The listener is left to find out the situations for himself)."

It has been reported — I now forget where — that Beethoven took several of the themes in this symphony from Styrian and Carinthian folk-

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songs; how true this is, I do not know. At all events, if Beethoven really did make use of popular material in this work, he followed his usual plan of so remodelling it that it smacks of nothing but Beethoven himself.

The first movement, Awakening of cheerful feelings on arriving in the country: *Allegro ma non troppo* in F major (2-4 time) opens immediately, without a slow introduction, with the exposition of the first theme in *piano* by the strings. The more *cantabile* phrase in the antithesis of this theme is worth noting, as it assumes an independent thematic importance later on in the movement. The simple exposition of the theme is followed by some *crescendo* passage-work on its principal figure, leading to a *forte* repetition of the theme itself by the full orchestra, this time, however, without the *cantabile* phrase of the antithesis. This outburst is immediately followed by the first subsidiary (still in F major): triplet repercussions in the clarinets, bassoons, and horns, interspersed with developments on a figure from the first theme in the first violins. Then follows the second theme (in the dominant, C major): a waving arpeggio figure which passes from the first violins into the second, thence into the 'celli, and then the double-basses; it is next taken up by the clarinets and bassoons, against a melodious counter-theme, at first in the flute, then in the 'celli and double-basses, to tremulous harmonies in the other strings. This whole development of the second theme is in gradual *crescendo* from *piano* to *forte*, and reposes on a regular alternation of dominant and tonic harmony (very

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much on the general plan of the so-called "Rossini" *crescendo*). It is immediately followed by a second subsidiary in 3rds, at first brilliant, then more tenderly melodious, which also is worked up in *crescendo*. A more rustic conclusion-theme, over a drone-bass, follows, and is developed in *diminuendo* up to the repeat at the end of the first part of the movement.

The free fantasia is very long, yet it contains the working-out of the first theme only. This working-out is conducted, to a great extent, on a plan, the utter simplicity of which is saved from monotony of effect only by the inherent vivacity of the theme itself and by the admirable beauty of the harmonic progressions. The scheme is this: a figure taken from the first theme is repeated over and over again, first by one instrument, then by another, over sustained harmony in the clarinets, bassoons, and horns, and triplet arpeggj in the violas and 'celli, *poco a poco crescendo;* the harmony changes only every twelve or sixteen measures. When two harmonies have been exhausted in this way, a little interlude of free play with the figure follows, and then another long-drawn *crescendo* on two harmonies begins and is carried through like the previous one. A more monotonous-seeming plan could hardly have been devised; yet the effect is magically beautiful. After a while, however, the working-out grows more elaborate, the hitherto neglected *cantabile* phrase from the antithesis of the first theme now coming to the fore, and being treated almost as an independent theme.

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The free fantasia merges almost imperceptibly into the return of the first theme in the tonic at the beginning of the third part. This part is practically an exact repetition of the first, save that the second theme and what follows are now in the tonic, instead of in the dominant. A short coda closes the movement.

The second movement, Scene by the brookside: *Andante molto mosso* in B-flat major (12-8 time), begins with the exposition of the first theme in the first violins, over a smoothly flowing accompaniment on a triplet figure in the second violins, violas, and two 'celli *soli* with mutes. As was to be noted in the theme of the first movement, we find also in this theme that the thesis is quaint and rustic in character, whereas the antithesis assumes the shape of a more sustained *cantabile* melody. With the entrance of the antithesis the flowing accompaniment in the second violins, violas, and 'celli *soli* changes from its triplet movement to waving sixteenth-notes. This exposition is forthwith followed by a repetition of the theme by the clarinet and bassoon in octaves, over a figural elaboration of the original accompaniment in the lower strings, with oft-recurring trills in the first violins. A sensuously languid second theme follows (still in the tonic, B-flat major), at first in the strings, then taken up and briefly developed by various instruments, not without hints at contrapuntal imitation. A quaint and very short conclusion-theme leads over to the working-out. The remainder of the movement, which is very long and elaborate, consists wholly of more and more cunningly embroidered developments on the thematic material already exposed. These developments sometimes assume the shape of mere repetition, in various keys, and at others that of actual working-out. The figural elaboration of the accompaniment of the first theme, whenever it reappears entire, goes on constantly increasing. The little ornamental ascending arpeggio-figure in the flute which makes its appearance after a while is said to be in imitation of the song of the yellow-hammer. The movement closes with a short coda, in which there is an

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actual trio-dialogue between nightingale (flute), quail (oboe), and cuckoo (clarinet), the frank realism of which is quite cured by its musical beauty.

The third movement, Jovial meeting of the country folk: *Allegro* in F major (3-4 time), is really the scherzo of the symphony. The form of the first theme is peculiar: the thesis begins in F major and ends in the relative D minor; the antithesis is in D major throughout. This theme is developed — one might almost call it, worked out — with great brilliancy; it is followed by a still quainter second theme (still in the tonic, F major) played by the oboe over regularly pulsating middle-parts in waltz-rhythm in the violins. The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon player can only get the notes F, C, and octave-F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F without stopping. A return of the first theme leads *crescendo e stringendo* to what is really the trio of the movement, *In tempo d' Allegro* in F major (2-4 time), in which a strongly accentuated and rather loutish rustic dance-tune is simply developed in *fortissimo* by the full orchestra. It is followed by a return of the first theme of the scherzo, which is developed as before, up to the point where the second theme should enter, the tempo gradually increasing to *presto*. Here, however, the merry dance is suddenly interrupted by the thunder-storm.

The fourth movement, Thunder-storm, Tempest: *Allegro* in F minor (4-4 time), is a piece of perfectly free tone-painting, in which, however, a certain balance and symmetry of musical form are not wanting. Nearly all the familiar sounds of a thunder-storm in the country are here more or less vividly suggested — the chromatic howling of the wind, the whizzing of

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the rain against the leaves. Thunder and lightning are of course suggested; and it is to be noted that Beethoven here invariably makes the thunder-clap *precede* the lightning-flash — but with such vigor of *musical* effect that comparatively few persons have noticed the solecism. This movement is immediately enchained with the following one.

The fifth movement, Shepherds' Song, Glad and thankful feelings after the storm: *Allegretto* in F major (6-8 time), opens with a blithe call of the clarinet over a double organ-point on dominant and second degree (C and G), which is answered by a modification of the same phrase in the horn, over the same double organ-point with the addition of a third one on the tonic, F, below it. This accumulation of unprepared organ-points gave F.-J. Fétis the queerest qualms; but Beethoven knew quite well what he was about. This introductory phrase, coming after the clearing up of the storm in the preceding movement, has all the effect of a sudden ray of sunshine. Its repetition by the horn is immediately followed by the first theme given out by the strings against sustained harmonies in the clarinets and bassoons. This theme is soon seen to be based on a figure from the opening clarinet and horn-call. It is given out three times in succession: first as an upper voice in the first violins, accompanied by the clarinets, bassoons, violas, and 'celli *pizzicati;* then as a middle voice in the second violins, against a twittering accompaniment in the first, repeated chords in the clarinets, bassoons, and horns, and *pizzicati* in the violas and basses; then by the full orchestra, with the theme still as a middle voice in the clarinets, violas, and 'celli. After this elaborate exposition — which forms a gradual *crescendo*, ending in *fortissimo* — a more nervous subsidiary enters

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(still in the tonic) and is strongly developed by the full orchestra. A brief transition-passage on the opening clarinet-call (taken up by various instruments) leads to a somewhat shortened repetition of the previous development of the first theme, with more elaborate figuration in the accompaniment. Toward the end, it modulates to the sub-dominant, B-flat major, in which key the second theme now makes its appearance — in 6ths and 3rds in the clarinets and bassoons, against arpeggj in the viola, the whole orchestra coming in on the last beat of every phrase. The remainder of the movement is little more than a series of repetitions of what has gone before, the first theme reappearing sometimes in its original form, sometimes in flowing figural variation, interspersed with passages of contrapuntal working-out.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which are added 2 trombones in the fourth and fifth movements, and 1 piccolo-flute in the fourth. The score is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

Romanza for Violin and Orchestra, in F major, Opus 50.

Ludwig van Beethoven.

(Born in Bonn on (probably) Dec. 16, 1770; died in Vienna on March 26, 1827.)

This romanza, the second of the two that Beethoven wrote for violin with orchestral accompaniment, was first published by the Bureau des Arts et d'Industrie in Vienna in May, 1805; the date of its composition has not been ascertained. The autograph score is now in the possession of Mr. F. Amerling in Vienna. The romanza, *Adagio cantabile* in F major (2-2 time), begins with its theme, given out by the solo violin, simply accompanied by the strings. The whole movement is devoted to the development and working-out of this one theme, with occasional passages of free figural passage-work for the solo instrument. The accompaniment is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. The score bears no dedication.



CAPRICE FOR VIOLIN, IN A MINOR, OPUS 1. NICOLO PAGANINI.

(Born in Genoa on Oct. 27, 1782; died at Nice on May 27, 1840.)

This is one of the twenty-four caprices "dedicated to artists" which form Paganini's opus 1. It is in the form of theme and variations, preceded by a free introduction. After the introduction, *Allegro* in A minor (2-4 time),—consisting mostly of cadenza passages for the solo instrument, —the solo violin gives out the theme, *Allegro*, sixteen measures of simple melody, repeated, accompanied by the strings. Then follow eleven variations, the last of which merges into a finale. These variations are all figural, not contrapuntal, in character. In some of them the tricks of violin-technique invented by Paganini are noticeable; for instance, playing the melody — *Andante* in A major — entirely in high "artificial" harmonics in the seventh; and alternating short strokes of the bow with left-hand *pizzicati*, in the tenth. The so-called artificial harmonics are produced stopping the string with the first finger of the left hand, and at the same time producing an harmonic node by just grazing it at a certain point higher up with the fourth finger. The eighth variation will be omitted at this concert.

The piece, as played at this concert, is not in its original form, but as transcribed and furnished with a new orchestral accompaniment by Ladislas Gorski. The accompaniment is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, tambourine, triangle, and the usual strings. The score is dedicated to Mr. T. Adamowski.

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Massenet, at the Odéon in Paris on January 6, 1873. The play has been called more a study of Æschylus's Orestean Trilogy than an original drama. Leconte de Lisle owed his reputation in France and his seat in the Académie-Française (replacing Victor Hugo) in 1887 more to his translations of Homer, Hesiod, Sophocles, Euripides, and Horace than to his original works; *les Erinnyes* and *l'Apollonide* (the latter, a study of the *Ion* of Euripides) were his only original plays. Massenet's music to *les Erinnyes*, as given at the first performance of the play at the Odéon, was for strings only, with a few trombone-passages in the prelude. It did not contain the Divertissement with which the present version ends. He afterwards rewrote and rescored the whole, adding some choruses and the long Ballet-divertissement. With the music thus remodelled, the drama was given at the Opéra-National-Lyrique (Théâtre-Lyrique, on the place du Châtelet) on May 15, 1876. The music was one of the corner-stones of Massenet's reputation in France. The added choruses are omitted in the published score for concert performance, which is in the shape of an orchestral suite.

Massenet's music to the tragedy comprises the following movements:

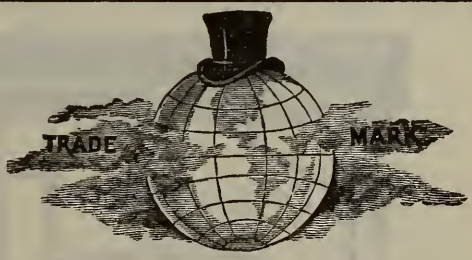
I. Entr'acte, *Andante appassionato* in D minor (4-4 time). This movement contains the development of a passionate cantilena, at first sung by

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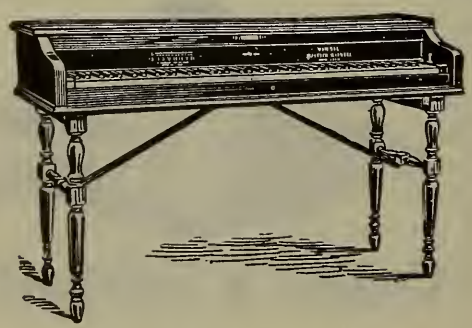
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the violins in unison over an agitated accompaniment in the other strings, continuously developed with more and more colour from the wind instruments in the background, and then partially repeated with fuller scoring, the melody being now sung by the violins in octaves. The movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trombones, 1 pair of kettle-drums, and the usual strings.

II. Grecian Dance. This is a long ballet-piece in three connected movements. It begins, *Allegro moderato* in D minor (6-8 time), with a few measures of *fortissimo* preluding — *staccato* chords and rushing scale-passages — after which the two flutes in 3rds take up a nimble dance-tune in which some of the rhythmic peculiarities of the Saltarello are noticeable; the accompaniment is in simple *pizzicato* chords in the violins and violas, with later a more lively figure in 2-4 time in the 'celli. This theme is developed at great length with varied orchestration, though the flute-tone is, upon the whole, predominant; now and then a more sustained counter-theme is pitted against it, and there is a weird subsidiary in which 2-4 alternates with 6-8 time. After a while the time changes definitely to 2-4, and the principal theme is now carried through in a new rhythmic and melodic variation in *accelerando* climax, the movement ending *Allegro vivo assai* in D major.

The second movement, *Andante* in G minor (without leading-note, that is with F-natural instead of F-sharp) (4-4 time), contains some curious dialoguing between oboe and clarinet on a florid, Oriental-sounding phrase,



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which is afterwards briefly developed by fuller orchestra. This short intermezzo is followed immediately by the third movement.

III. Scène religieuse : *Andantino, Avec calme et simplicité* in D major (3-4 time). Here Massenet seeks for the proper Greek classic religious atmosphere in the rhythm of a solemn dance ; indeed, this movement is, musically speaking, a simple minuet, at once graceful and serious, with a trio, Invocation : *Très-lent et avec un grand sentiment* in E minor (4-4 time), in which a muted 'cello solo sings a pathetic cantilena, accompanied by the other strings *con sordini.* After the trio the minuet returns. The development is simple and the form quite regular. The movement is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 clarinets, 2 bassoons, 1 harp, 1 pair of kettle-drums, and the usual strings *con sordini*, a solo 'cello part being added in the Invocation.

IV. Finale. This, *Allegro très-décidé* in G minor (4-4 time), presents the free development of a furious dance-motive, worked up with great elaboration in alternation with a more *cantabile* second theme in G major, broadly sung by all the strings (except double-basses) in octaves.

This Divertissement is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 sax-tuba, 1 pair of kettle-drums, 1 harp, snare-drum, 1 sistrum or triangle), bass-drum and cymbals, and the usual strings.

The full score bears no dedication.†

† In many places in this score there are arrangements made to bring it within the executive limits of smaller theatre-orchestras. But I give the full list of instruments.— W. F. A.

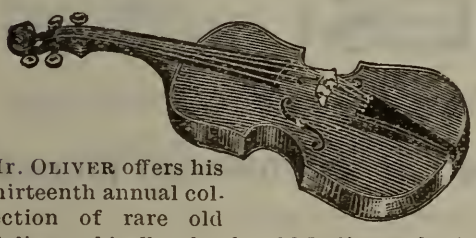


(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

Prodaná nevěsta (*Die verkaufte Braut*), comic opera in three acts, the text by Sabina, the music by Smetana, was first given in Prag on May 30, 1866. It was Smetana's second opera, and, being of a light, comic character, was the one he himself valued the least; but it was the first of his eight operas to be given outside of Bohemia — in Vienna in 1892, and elsewhere since — and the one upon which his general reputation was chiefly based.

This overture begins *vivacissimo* in F major (2-2 time) with a strong assertion of its principal theme by all the violins, violas, 'celli, and wood-wind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,— what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,— the second violins leading off, to be followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and, according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then

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as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

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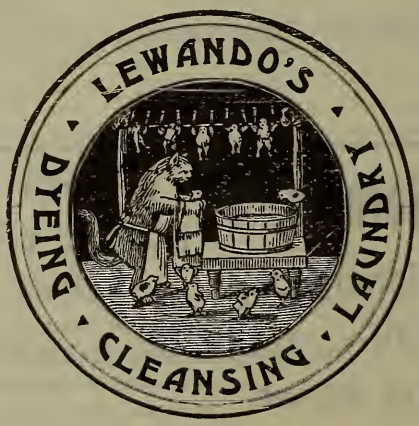
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Brahms. Ballade, Op. 10, No. 2.
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Henselt. Petite Valse.

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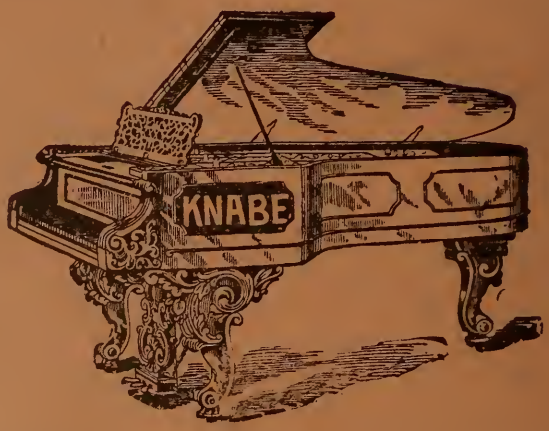
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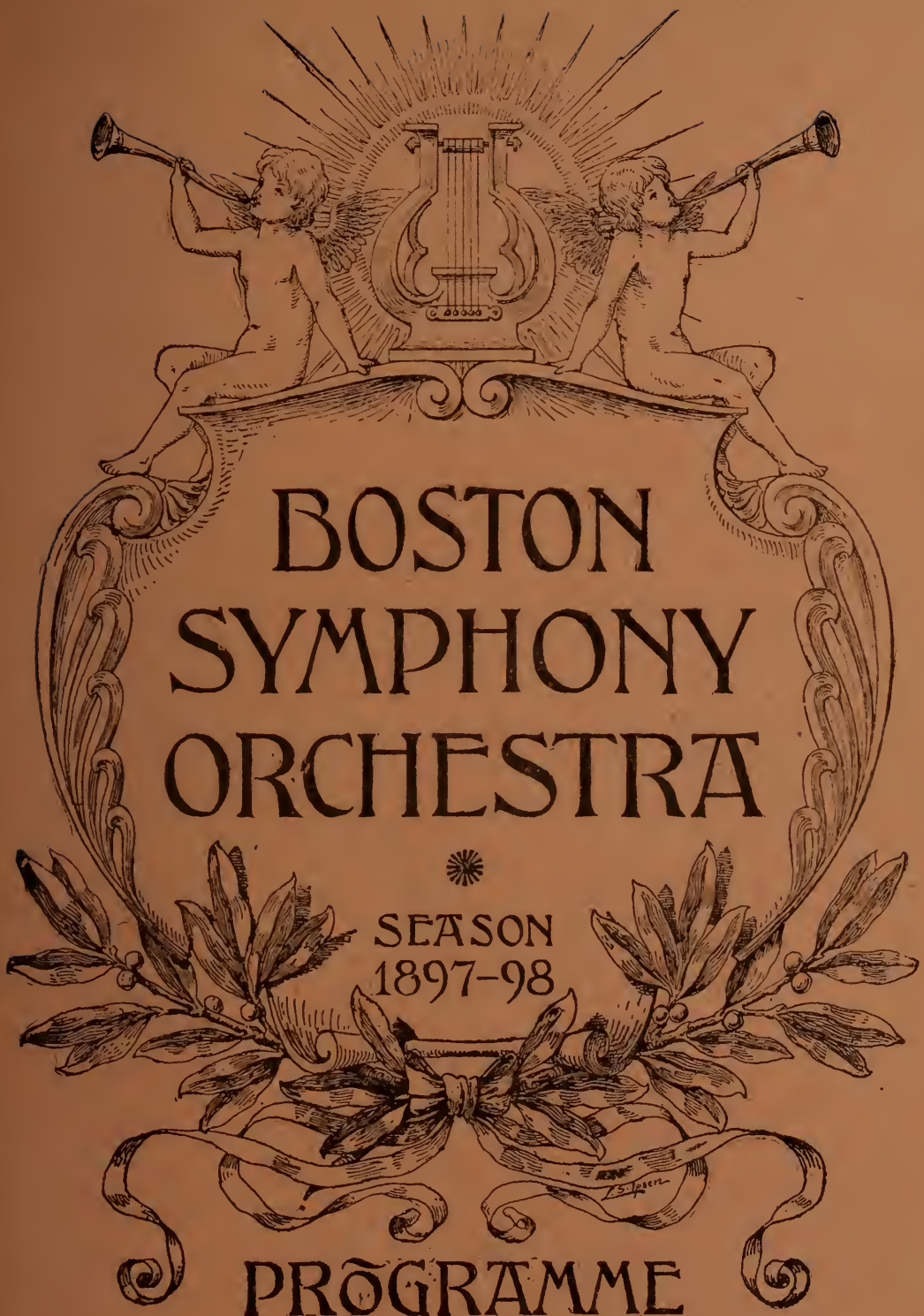
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PROGRAMME

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PROGRAMME

OF THE

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WITH HISTORICAL AND DESCRIPTIVE NOTES
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At 2.30 o'clock.

Saturday Evening, January 29,

At 8 o'clock.

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Friday Afternoon, January 28, at 2.30 o'clock.

Saturday Evening, January 29, at 8.00 o'clock.

PROGRAMME.

Giacomo Meyerbeer - - - - - Overture to "Struensee"

Camille Saint-Saëns - - Concerto for Violin, No. 3, in B minor, Op. 61

I.	Allegro non troppo (B minor) - - - -	2-2
II.	Andantino quasi Allegretto (B-flat major) -	6-8
III.	Molto moderato e maestoso (B minor) - -	4-4
	Allegro non troppo (B minor) - - - -	2-2

Emmanuel Chabrier - - - Prelude to Act II. of "Gwendoline"

Giovanni Sgambati - - - Symphony No. 1, in D major, Op. 16

I.	Allegro vivace, non troppo (D major) - -	3-4
II.	Andante mesto (G minor) - - - - -	6-4
III.	Scherzo: Presto (B-flat major) - - - -	3-4
	Trio: Un poco meno (G-flat major) - - -	3-4
IV.	Serenata: Andante (D minor) - - - -	2-4
V.	Finale: Allegro con fuoco (D major) - - -	4-4

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follows in the relative C-sharp minor, leading to a return of the march-like theme in the tonic, given *piano* by the flutes, oboes, clarinets, and horns in harmony, over running counterpoint in even eighth-notes in the bassoons and all the strings *pizzicati*. An interlude of imitative passage-work on fragments of the theme, between the heavy brass and the wood-wind and harp, leads to another return of the theme in the tonic, *pianissimo* in the wood-wind, horns, and trombone, over running counterpoint in sixteenth-note triplets in all the strings. A short transitional passage follows, leading over to the main body of the overture.

This movement, *Allegro appassionato* in C minor (6-8 time), begins *piano* with its first theme given out by the strings, and developed in *crescendo* climax by fuller and fuller orchestra, leading to a *fortissimo* restatement and fuller development of the theme by the entire orchestra with the melody in the bass. *The cantabile* second theme follows in the relative E-flat major, sung by the violins and various wooden wind instruments against an obstinate contrapuntal figure in the bassoons and 'celli. The development of this theme is extended, leading at length to some *fortissimo* developments in imitative passage-work on the first theme. Next comes an episodic return of the march-like theme of the introduction in B major, *Andantino quasi allegretto*, intermingled with figures from the first theme of the *Allegro*. This is followed by an imitative, quasi-fugal working-out of the first theme, *Un pochettino più mosso*, interspersed with fragments of the theme of the introduction, the development going on *stringendo poco a poco* until the original *Allegro appassionato* is reached again. This free fantasia is not very long, and the third part of the movement soon begins with the regular return of the first theme in the tonic: the development of this third

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part is regular, the second theme coming in A-flat major, however, instead of in the tonic. The overture closes with a long *crescendo* coda, *Allegretto moderato* in C major (4-4 time), and "apotheosis" on the theme of the introduction.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 1 valve-trumpet, 1 plain trumpet, 3 trombones, 1 ophicleide (or bass-tuba), 1 pair of kettle-drums, 1 harp, and the usual strings. The score bears no dedication.

CONCERTO FOR VIOLIN, NO. 3, IN B MINOR, OPUS 61.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living there.)

This concerto, dedicated to Pablo de Sarasate, was first played at these concerts by Mr. Eugène Ysaÿe on December 1, 1894. It is in three movements. The first, *Allegro non troppo* in B minor (2-2 time), opens with a *pianissimo tremolando* B minor chord in the strings and kettle-drums, the solo violin entering almost immediately with the first theme, the wood-wind and horns coming in from time to time with soft *staccato* chords. The violin simply exposes the theme, closing in the dominant, F-sharp major, and then goes on with some brilliant subsidiary passage-work, accompanied by the orchestra, after which comes a *forte tutti* passage on the first theme, leading to a recitative-like episode in the solo instrument, which serves as a sort of prelude to the second theme. The second theme itself enters in the solo violin in E major (major subdominant of the principal key), and is briefly developed against a simple accompaniment, snatches of the first theme re-

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appearing in the strings just at its close. Then follows a short free fantasia in which the first theme is briefly worked out,— for the most part by the orchestra against brilliant running-passages in the solo instrument,— ending with a return to the key of B minor. Here the form becomes somewhat defective, though not illogically so: as the short free fantasia has had only to do with the first theme, the composer, in a sense, makes it do double duty,— taking it both as middle part of the movement and as representing the return of the first theme at the beginning of the third part,— for, as soon as it is over, the solo violin takes up the episodic recitative-passage which introduces the second theme, and then proceeds to the second theme itself, which now comes in in the tonic, B major. This theme is developed as it was at first, if with a somewhat more elaborate accompaniment, snatches of the first theme appearing in the strings at its close, as before. Then follows a brilliant coda, in which the first theme undergoes quite a new process of development in the orchestra against brilliant running-passages in the violin.

The second movement, *Andantino quasi allegretto* in B-flat major (6-8 time), opens, after some preliminary sustained harmony in the strings and a chord or two in the wood-wind, with a graceful melody in Siciliano rhythm, sung by the solo violin, the closing figure of each successive phrase of the melody being twice echoed by various instruments in the orchestra, the flute rounding off each period with a rising and falling arpeggio. Then the theme is repeated by the oboe, the solo violin now taking part in the echo and the arpeggio. Some episodic passages in the violin then lead to a second theme, a more impassioned melody, given out by the solo instrument in *forte* over a heaving, billowing figure in the strings

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and wind. Next follow some subsidiary themes in the violin, leading back to the return of the first Siciliano-theme in the tonic, B-flat major, as an orchestral *tutti*, the violins playing the melody in octaves against repeated chords in the wood-wind and horns. The solo violin then takes up the second phrase of the theme, and proceeds to the second theme, closing the movement with a short coda, in which the arpeggj in high artificial harmonics of the solo instrument and in the low *chalumeau* of the clarinet produce a singularly striking effect.

The third movement opens with a short slow introduction, *Molto moderato e maestoso* in B minor (4-4 time), which may be regarded as a sort of preliminary recitative for the solo instrument, accompanied by the orchestra. The main body of the movement, *Allegro non troppo* in B minor (2-2 time), begins with its first theme in the solo violin over an accompaniment in repeated chords in the bassoons and horns, which soon make way for sustained harmonies in the oboes and clarinets and *pizzicato* arpeggj in the strings. This theme is immediately followed by a second, more *cantabile* one, also given out by the solo instrument, and developed by it for some time; then comes a little passage-work which at first looks like a working-out of the first theme, but the idea is soon abandoned, and still a third theme, in D major, is announced and developed in its turn by the violin. Then comes a longish orchestral *tutti*, devoted mainly to working out the first theme, and then to the announcement of a fourth theme, a quieter *cantilena* in G major, given out *pianissimo* in harmony by the muted violins and violas in four parts, and then taken up by the solo violin in the higher shifts, against a flowing contrapuntal accompaniment in the wood-wind and first violins of the orchestra. Then the muted violins and violas

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go on with the second verse of the theme in high, seraphic harmonies, to be followed once more by the solo instrument, against similar high harmonies in the strings and soft, slow arpeggj in the flute. The close of this episode brings the first part of the movement to an end. Then follows the working-out, which is quite long and elaborate, the solo instrument and the orchestra taking about equal shares in it. At length the first theme returns regularly in the tonic, B minor, and the third part of the movement begins. This bears quite regular relations to the first part, save that the development is considerably curtailed, the second theme being only briefly hinted at in the flute and oboe; the third theme comes in briefly in the solo violin, in C major, and the fourth theme *fortissimo* in the trumpets and trombones in four-part harmony, against contrapuntal figures in all the strings in octaves; this time the theme is in the tonic, B major, and this loud proclamation of it by the brass is followed by a further development by the solo violin, over soft, tremulous harmonies in all the violins and violas *divisi*, and syncopated *staccato* notes in the wood-wind and 'celli *pizzicati*. Then follows a free coda based for the most part on the third theme. The movement is in a form which may be described as the exposition of a four-themed rondo treated according to the general scheme of the sonata-form of first movements. The successive detailing of four themes, with but little intervening passage-work, looks like the rondo; but there is none of that frequent repetition of the first theme, and always in the tonic, which is one of the prominent characteristics of the rondo form, and the subsequent development of the movement is quite in accordance with the principles of the sonata-form.

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ENTR'ACTE.

THE STORY OF GWENDOLINE.

Mr. Arthur Pougin gives the following account of the plot and libretto of Chabrier's opera, *Gwendoline*, in *le Ménestrel* of December 31, 1893.

The poem of *Gwendoline* readily leaves the domain of ordinary commonplace; and one feels that the verses, generally very pretty as they are,— apart from some wilful eccentricities and needless truculencies,— are written by a true poet. It is dramatic at bottom, but the writer has found a way to introduce very cleverly some lovely scenes of grace and geniality. I only wonder how my colleague Catulle Mendès, who is an impenitent Wagnerian, could have given his poem that contemptuous title of "opera," which it seemed agreed upon to bestow henceforth only upon such absurdities as *Guillaume Tell*, *les Huguenots*, or *Aïda*. Can he have denied his gods, and does he renounce his adorations? I also wonder how, after jeering — and with what disdain! — at certain inconsequences of certain

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librettists, he could allow himself to let his two heroes sing for a quarter of an hour, after both have been mortally wounded. Have not his Wagnerian friends *guyed* Gounod enough for letting Valentin sing after being struck by Faust's sword? What I say on this head is not for the sake of finding fault with M. Catulle Mendès's dramatic methods in themselves, but simply to prove to him that, in spite of his own and his friends' dictum, the stage is made up of conventions, and that there are some from which there is no escape.

The scene is laid, so the libretto tells us, "on the coast of Great Britain, in barbarous times." Gwendoline, a gentle and laughing girl of sixteen, is the daughter of old Armel, the chief of the fisheries, who seems to be a sort of small sovereign of the coast. All this humble population is peaceful; the men are about to go forth to fish, the women stay behind, some of them spinning, others busying themselves with household cares. They are chatting among themselves, and Gwendoline tells them, amidst their smiles, that she has seen in a dream a Dane carry her off over the sea. All of a sudden there is a panic, loud cries are heard. What can it be? The fishermen, who were just ready to set sail, rush in in a body, their faces full of terror, pursued by the Danes, with drawn swords, bent upon fire and carnage. The Danes come up, with their young chief, Harald. They have just come ashore, and begin their deeds of daring. Harald commands old Armel to deliver up his riches; he refuses proudly, and the Dane, lashed to the highest pitch of fury, rushes upon him with raised battle-axe, when Gwendoline throws herself before her father, to defend him with the bulwark of her body.

At sight of the young girl Harald hesitates and calms down. He

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orders everyone away, and wishes to remain alone with her. Here follows a lovely scene, full of youthful charm. Gwendoline, whose only strength is her youth and grace, quells this fierce and brutal monster, who takes fire at the first flames of love and soon lets himself be led by her like a child. She herself is touched by the power she exerts over this abrupt nature, and when Armel returns, Harald beseeches him to give him his daughter for his wife. The old man consents, but has his plan. In the midst of the wedding feast, when the Danes, separated from their arms, shall have given themselves up to drunkenness, the Saxons will rush upon them, massacre them, and set fire to their fleet. Thus will they be at once saved and avenged.

The second act shows us the nuptial ceremony. Armel openly gives his blessing to the young couple, then secretly slips a dagger into his daughter's hand, saying to her: "If he escapes our blows, thou shalt strike thy husband asleep in thy arms." Gwendoline is horror-struck. Left alone with Harald, whom she loves, she beseeches him to go away, telling him that a great danger threatens him as well as his friends. He believes nothing of it and will listen to nothing. He presses his loving bride to his heart, when loud cries burst forth from outside. His companions are falling beneath the Saxons' blows and call to their chief. Harald rushes off. . . .

We find ourselves once more on the sea-coast. The Danes are in flight, utterly routed by their enemies, who strike them with their own arms. Harald comes up, trying to rally them and defend himself; but he is mortally struck down by old Armel and is just dying when Gwendoline, who has followed his steps, arrives. She gives a loud shriek, then, running up

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to Harald, gives herself a mortal stroke and falls into her husband's arms, while in the distance the flaming Danish fleet reddens the sky.

Prelude to Act II. of "Gwendoline" . . . Emmanuel Chabrier.

(Born at Ambert (Puy-de-Dôme), France, on Jan. 18, 1841; died in Paris on Sept. 13, 1894.)

Gwendoline, opera in three acts, the text by Catulle Mendès, the music by Emmanuel Chabrier, was first produced at the Théâtre de la Monnaie in Brussels in April, 1886. Pougin writes of this first production, and of some other subsequent ones, as follows: —

Like many other French musicians, forced to expatriate their works to bring them to a hearing, M. Chabrier had first to ask hospitality of Belgium for his *Gwendoline*, and it was at la Monnaie that the work was given for the first time, just like *Sigurd*, *Hérodiade*, *Jocelyn*, and so many others.* But M. Chabrier, who is a child of ill luck, and was fated to have the success of his *Roi malgré lui* interrupted next year by the burning of the Opéra-Comique, experienced for a first time the effects of this hard luck. *Gwendoline* had been given on April 10, 1886, with Mlle Thuringer, MM. Engel and Bérardi, was very well received by the public, and on the very day when the second performance was announced, M. Verdhurt, the director of la Monnaie, saw himself forced to suspend payment!

These are terrible blows to an artist. Yet M. Chabrier was not discouraged. He had faith in his work, and meant to have it heard in spite of all. France and Belgium were closed to him, the one wilfully, the other in spite of herself; so he turned to Germany, and soon *Gwendoline*, the poem of which was translated by M. Felix Vogt, was given, first at Carlsruhe (1889), then at Munich (1890). At last, about the beginning of the present year, it made its way into France, and was given at Lyons; now we see it today in the place it should have taken from its birth, namely, at the Opéra, which has just offered it to its public under the best possible conditions of performance.†

The first performance in Paris was at the Académie de Musique on December 27, 1893.

* By Ernest Reÿer, Jules Massenet, and Benjamin Godard respectively.—W. F. A.

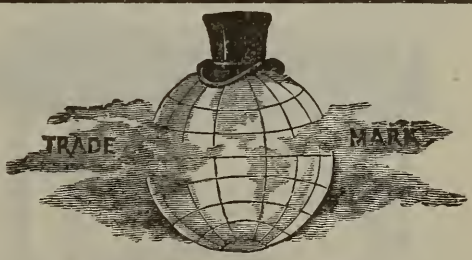
† This was written in December, 1893.—W. F. A.

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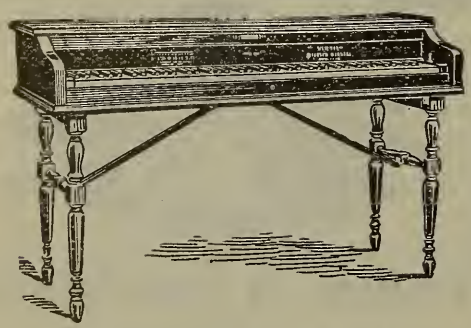
The prelude to the second act of the opera, played at this concert, is a suave, dreamy, poetically imaginative movement, *Andante sostenuto* in D-flat major (4-4 time), perfectly free in form. The general character of the development is *freiphantasierend*, like a free preluding improvisation. Two principal themes are prominent: the first given out immediately by the bass-clarinet (accompanied by the bassoons) in E-flat minor, then taken up by the oboe in F-sharp minor; the second given out soon afterward by the clarinet in D-flat major. The whole prelude, which is short, is taken up with the alternate working-up of these two themes, with now and then a hint or two at episodic matter, the successive reappearances of one and the other — but especially of the second — giving rise to occasional free continuous melodic developments. The writing is often essentially polyphonic, though this style of treatment is confined to the upper and middle voices, never extending to the bass, which is throughout merely the supporting basis of the harmony. The orchestration is exceedingly elaborate.

This prelude is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 1 pair of kettle-drums, 2 trumpets, 3 trombones, 1 bass-tuba, 2 harps, and the usual strings. The score bears no dedication.

SYMPHONY NO. 1, IN D MAJOR, OPUS 16 . . . GIOVANNI SGAMBATI.

(Born in Rome on May 18, 1843; still living there.)

This symphony was first played at the Court of the Quirinal in Rome on March 28, 1881; it was first given at these concerts, under Mr. Emil Paur, on November 10, 1894.



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The first movement, *Allegro vivace, non troppo*, in D major (3-4 time) although somewhat irregular in form and unconventional in plan, is not, however, foreign to the spirit of symphonic development. Instead of the conventional *allegro* first theme, followed by a *cantabile* second theme in another key, and this by a conclusion-theme, to round off the first part of the movement, we have here a little sighing chromatic figure, given out by theclarinets and violas in octaves, against a twittering accompaniment in the violins and an occasional upward flicker in the flutes and oboes, followed by a more lively running passage, first in the flutes and then in the oboes, which might be called a first subsidiary. Then come some developments in *crescendo* for the full orchestra, leading to a call from the horns, answered by the lower strings and kettle-drums, which sounds as if it were to announce the entrance of the second theme. The persistency of the tonic in the arpeggio figure that follows in the 'celli seems, however, to preclude the idea of a second theme's coming just yet; for the tonic is the only key in which a second theme should not appear. The riddle is soon solved: the wood-wind and horn sing a flowing melody in a rather waltz-like rhythm, which is soon recognized as being the full melodic development of the little sighing figure with which the movement began; this is really the principal theme of the movement, of which the initial chromatic figure of the clarinets and violas was but the undeveloped germ. This is now developed at some length, the melody lying for the most part in the wind instruments. It leads to a chattering little theme in C-sharp minor, given out by the wood-wind and busily worked up by it and the strings, ending with some *pianissimo* chords in C-sharp major. Here ends what is really the first part of the movement.

A rising *crescendo* climax (beginning over an organ-point on C-sharp in the 'celli, and a simultaneous sustained roll of the kettle-drums on D) of a



somewhat Verdi-ish operatic character, leads to the working-out, which is exceedingly short and unelaborate. The third part of the movement soon begins, but in the key of E major instead of in the tonic D major, the little sighing figure (originally C-natural, B, B-flat) being now extended from semi-tones to whole tones (D-sharp, C-sharp, B), and given out by the oboe, clarinet, and violas; at the second repetition, however, the tonality sinks to D minor, and the tonic is thus reached. This third part bears quite regular relations to the first, save that some new rhythmic developments of the flickering figure of the flutes aud oboes at the beginning of the movement precede the entrance of the principal theme. There is a short coda, and the movement ends in hushed *pianissimo*.

The second movement, *Andante mesto* in G minor (6-4 time), begins with a restless, heaving motion in the basses, which is kept up throughout a great part of the movement. Over this bass the wood-wind give out a mournful melody, which soon makes way for a broader *cantabile* theme, given out by the first violins in octaves, and developed with fuller and fuller orchestration. A fanciful little interlude leads to a choral melody, played in soft harmonies by the wood-wind and horns, and accompanied with flowing arpeggj in the flute and harp. The somewhat ascetic harmony, reminding one of the chord-progressions common in the old contrapuntal treatment of the Gregorian chaunt, stamps this choral as distinctively Italian. It is gradually worked up with the full splendor of the orchestra. Then the violins take up their broad *cantilena* once more over the heaving bass, and a brief reminiscence of the little mournful tune of the wood-wind at the beginning of the movement brings the whole to a close.

The third movement, Scherzo: *Presto* in B-flat major (3-4 time), might be called a double scherzo. The form of a scherzo with two trios is familiar enough; but here we have only one trio, but two scherzos. The form is as follows: a scherzo in two regular sections, in B-flat major, the first section being eleven measures long, and the second thirty-nine measures;

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this is followed by fifty-two measures in the same key, on another theme, developed quite after the scherzo model, although the divisions are not indicated by double bars in the score, and there are no repeats; then the first scherzo is repeated once more. Were it not that the second of these two scherzi is in the tonic B-flat, like the first, and is not of that more *cantabile* character which one expects in a trio, this whole part of the movement might very well stand as a Scherzo and Trio in itself. But now comes the real Trio: it begins, *per saltum*, and without modulation, in the key of G-flat major; the tempo is "*Un poco meno.*" The wood-wind and horns give out a graceful theme entirely of the "trio" character, the sustained chords that close each phrase of which are enlivened by a light, breezy fluttering in the strings; this theme is developed briefly, if with much splendor of orchestration, and constitutes the whole Trio. The first of the two Scherzi is then repeated, but in a shape that is somewhat condensed in some places, and extended in others; the second Scherzo (or second part of the Scherzo, if you will) does not reappear.

The fourth movement, Serenata: *Andante* in D minor (2-4 time), is in one of those old, quasi-Gregorian modalities that hover on the dividing line between two keys, between A minor and D minor. It is in the song form, with *ritornello* and first and second *cantabile* themes, the accompaniment in the second violins, violas, and basses having something of the guitar, or mandolin, character throughout.

The Finale, *Allegro con fuoco* in D major (4-4 time), begins strongly and brilliantly with a theme the syncopated rhythm of which is very curious. Not less ingenious are some counter-rhythms that appear in the first trombone and trumpets when this theme returns, later on. The movement is in the rondo form, on several themes, interrupted at one point by a charming little *andante* episode of five measures for the strings. The working-out is brilliant and quite elaborate.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 2 harps, and the usual strings. The score bears no dedication.

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Tschaikowsky - - - - Symphony No. 6 ("Pathétique")

Tschaikowsky - - - - - Concerto for Pianoforte, No. 2

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Tschaikowsky - - - - - - - Overture, "1812"

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III. Adagio, ma non troppo. Fuga.

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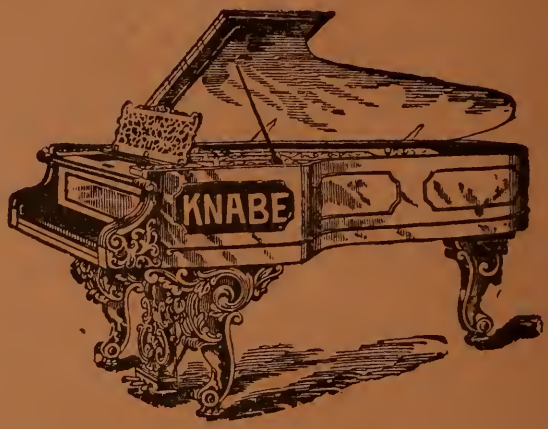
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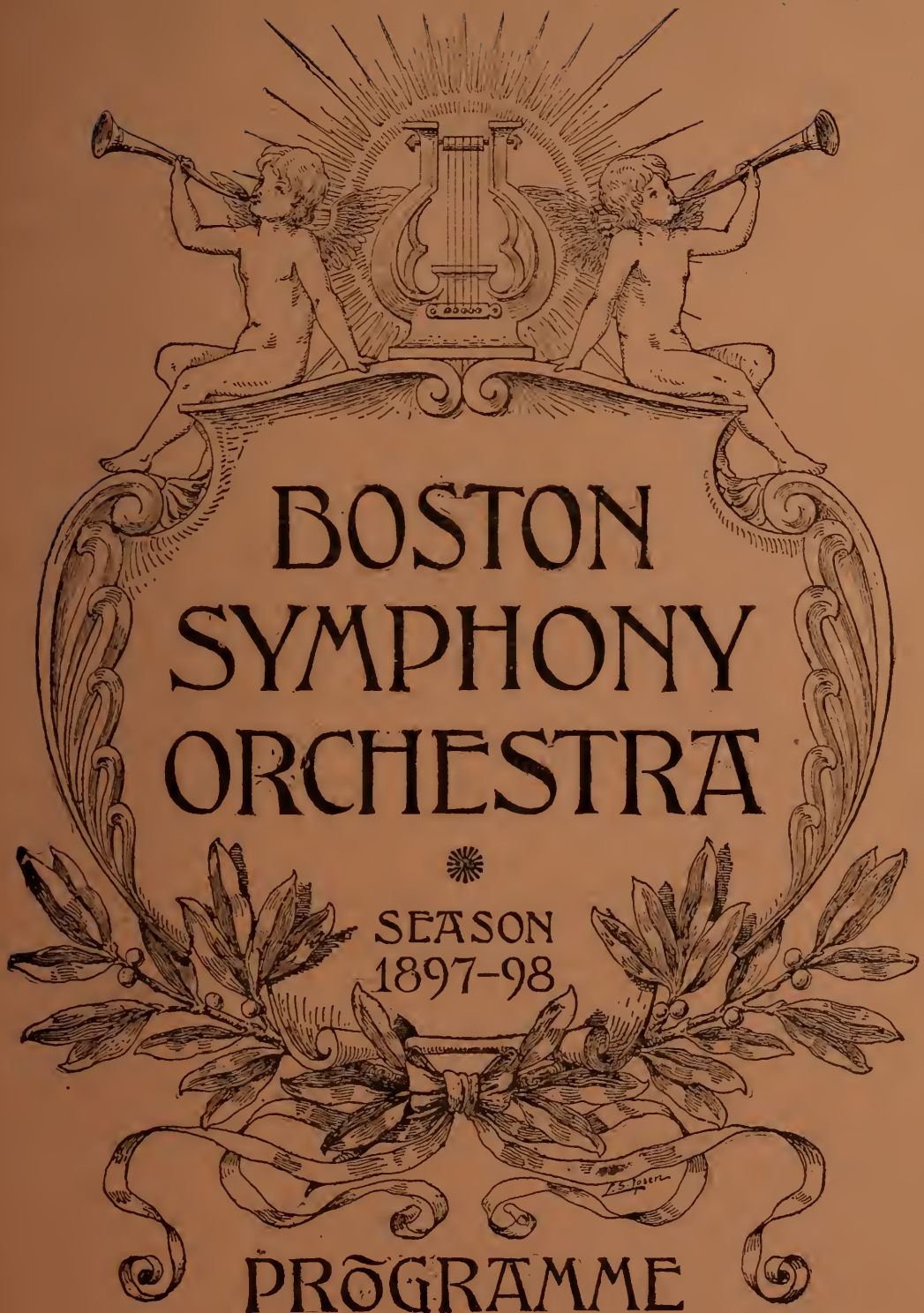
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SEASON 1897-98

PROGRAMME

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TCHAIKOVSKY PROGRAMME.

Symphony No. 6, in B minor, "Pathetic," Op. 74.

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Concerto for Pianoforte, No. 2, in G major, Op. 44.

I.	Allegro brillante e molto vivace (G major)	4-4
II.	Andante non troppo (D major)	3-4
III.	Allegro con fuoco (G major)	2-4

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Overture, "1812," Op. 49.

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(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840; died in St. Petersburg on Nov. 6, 1895.)

This symphony was published and performed very shortly before the composer's death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tchaikovsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo*

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climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on,

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nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tchaikovsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tchaikovsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least ob-

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scured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

ENTR'ACTE.

THE RUSSIAN SCHOOL.

It is a not uninteresting spectacle, that of a nation setting out with fixed purpose to found a national school of art. At first sight it seems rather

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peculiarly characteristic of modern times; it certainly smacks somewhat of the modern idea that anything under the sun can be had, if not quite for the asking, at least for a due expenditure of work and energy, as a certain New York contractor characteristically said: "You can do anything you please, and as quick as you please, by hustling and piling on men!" This is in sharpish contrast to the older idea that some things in this world — schools of art among them — cannot be made off-hand, but must be allowed to grow; that their growth can be hastened artificially only by producing conditions favorable to such growth, much as the growth of plants can be forced by the due application of heat and moisture. And, let the modern faith in the universal efficacy of work and energy be what it may, it can hardly be said that the older idea is quite obsolete yet; there are still some thinkers living to whom the spectacle of a hitherto artless nation suddenly saying to itself, "Come, let us have a national school of art!" seems very like that of a certain Shah of Persia (not one of whose subjects in fifty thousand could read, and not one in a hundred thousand could write), who exclaimed, when Sir Gore Ousely told him of the large revenue from the British post-office, "I'll have a post-office tomorrow."

Yet this sudden determination of a nation to have a school of art is not entirely without historic precedent. The determination of Russia, for instance, to have her national school of music is not wholly unlike what happened in the Italian Renaissance. The Renaissance was distinctly a premeditated movement; Renaissance art and literature were consciously forced growths, not purely natural ones. As the poets and men of letters in old Rome undertook the task of creating a new language, fashioned on the lines of Greek, and really succeeded in producing literary Latin,— which was quite a different language from the vulgar Latin, spoken and understood by the bulk of the Roman people — so did the promoters of the Renaissance movement in Italy undertake the task of creating a new art which should embody the principles of antique Greek art. And in

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creating a new art and literature they certainly succeeded; how "Greek" this art and literature turned out to be, is another matter. But that they throve and even succeeded in becoming "classic," in their way, is unquestionable.

In setting out with malice prepense to found a "national school of music," the Russians may be said to have at least one advantage over the Renaissance Italians: in basing their music upon the national folk-song, and adhering pertinaciously to this basis, they certainly have a fair chance of making their school distinctly and characteristically national. That is, they have a fair chance of succeeding just where the Renaissance Italians failed. For the old Greek models these latter undertook to copy or reproduce were so very old, they belonged so distinctly to a long bygone age and civilization, that the new art necessarily failed to reproduce their spirit with any fidelity just in proportion as it was genuine art. But the Russian folk-song is still alive, Russian composers still live in the very midst of it, hear it sung every day; and, just in proportion as this folk-song is a genuine, spontaneous expression of Russian emotional life and feeling, just so far will the music consciously based upon it have a chance of retaining its peculiar national flavour. Just so far, and no farther.

On the other hand,— and here is where the danger seems to come,— if the Russian promoters of a national school of music have a fair chance of succeeding where the Renaissance Italians failed, may there not be an equally fair chance of their failing where the others succeeded? The promoters of the Renaissance failed pretty signally in being Greek, but they did succeed in creating an art; the Russians, as I have said, seem to be in a fair way to be very "national" indeed, but have they succeeded, or does there seem to be much chance of their succeeding, in creating a "school of music?" And this is, after all, the point of primary importance; for, for a school of music to be really national, it must at least be distinctly a school of music to begin with.

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Considering the exceedingly complex development of modern music in general, one may say that the characteristic "nationalism" of any modern school of composition depends only in a very slight degree upon the "nationalism" of the musical raw material employed therein. So far in the history of the art, the general style of treatment has been decidedly more characteristic of composers of different nationalities, that is, of different "national" schools, than any peculiarity in their thematic material. And it seems to me that this must continue to hold good. Were it otherwise, any composer you please might expatriate himself artistically at will, simply by picking out his nation and making the character of his themes conform to that of its particular folk-song. But I know of no instance in which this process has resulted in success; not a few Frenchmen, for instance, have taken to treating distinctly Oriental themes, but have remained none the less recognizably French to the core. Indeed, there are cases on record of composers whose personal and racial individuality was so commanding and absorbing that, even when they used foreign folk-melodies in their works, they somehow managed to rob them of all their distinctive "national" flavour. The Russian themes in Beethoven's quartets, for instance, do not sound in the least Russian, although often taken down note for note.

It seems to me that the Russian idea of founding a national school of music by basing it upon the national folk-song has, as yet at least, borne little real fruit. The folk-song is palpably there, but the *national style* is for the most part lacking. It has been said that, in music, "the melody is

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the man." But the melody is not the man when it is borrowed, even when it is consciously copied. It were far truer to say that "the style is the man." And how much that is distinctively "national" is to be found in the styles of Rubinstein, Tchaikovsky, Rimsky-Korsakoff, or Borodin? Can it not truly be said of the style of each one of these men that, where it does not proceed from Schumann, it proceeds from Berlioz and Meyerbeer? Where it is not German, it is French.

Here seems to me to be the snag in the neo-Russian path: the difficulty of forming a distinctly national style. Here seems to be a case where sheer work and energy will not suffice, where mere "hustling and piling on men" will be of no avail. A national Russian style must grow gradually; it can not be called into being in a day simply by the determination to have it. And I cannot think that Russian composers' confining themselves to treating the national folk-song will be any great help in this direction. Far more reliance may be placed upon the sudden springing-up of some new Russian composer, great enough and original enough to develop *his own* style; which style may then have a fair chance of becoming really "national" by further propagation.

A NEW MUSICAL INSTRUMENT.

A musician, whom all Paris knew fifteen or twenty years ago,* came to see me one morning with something carefully wrapped up in paper under his arm: "I have found it! I have found it!" cried he, like Archimedes, coming into my room. "I have been a long while on the scent of this invention, which cannot fail to bring about an immense revolution in art. See this instrument, a simple tin box pierced with holes, and fastened to the end of a string; I will swing it round rapidly, like a sling, and you will hear something marvelous. See, just listen: Hooh! hooh! hooh! Such an imitation of the wind *awfully knocks out* the famous chromatic scales in Beethoven's *Pastorale*. It is Nature caught in the act! It is fine, it is new! It would be in bad taste to play the modest fool here. Beethoven was wrong, we must admit it, and I am right. Oh! my dear fellow, what an invention! and what an article you will write about it for me in the *Journal des Débats!*

*This was written before 1859.—W. F. A.

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It will do you extraordinary honour; you will be translated into every language. How glad I am; go it, old boy! And, believe me, it is as much for you as for me. Yet, I confess that I should like to be the first to employ my instrument; I have reserved it for an overture that I have begun, the title of which is to be *The Island of Æolus;* you will hear about it. After this you are free, free to make use of my invention for your symphonies. I am not one of those people who would sacrifice the present and future of Music to their own personal interests; no, *Everything for Art* is my motto." . . . HECTOR BERLIOZ, *Les Grotesques de la Musique.*

I fear that the *Ile d'Éole* was never completed; or, if completed, never came to a public performance. Certain it is that the composer's "invention" never has won a recognized position in the orchestral panoply of modern music,— though something very like what it is described to be has long been more popular with young children than with their parents and mature relatives in Germany, under the name of *Knarrwaldteufel.* But, even if the *Ile d'Éole* had been written and successfully produced, it would have only added one more item to an already tolerably long list of musical thunderstorms, the most famous of which is probably still the one in Beethoven's *Pastoral.*

The thunderstorm has ever been an attractive theme for imitation or suggestion to composers. Next to Beethoven's already mentioned one, that of the organist at the Freiburg cathedral has probably been the most talked about; a terrific piece, in which very peculiar effects are produced by holding down several contiguous pedals — registered with 16 and 32-foot stops — simultaneously. This piece was long the envy of other organists who had the showing-off of famous old organs in various parts of Europe, and many of them emulated its tempestuous splendours in similar compositions of their own. Why is it, by the way, that great historic organs are, for the most part, confided to fake organists in Europe? Is it because they are often in out-of-the-way places, far from musical centres? or because serious organists fear being overshadowed by these mighty instruments? Perhaps it may be on the principle once set down by Du Maurier, relating to organs of another sort, which is: "The larger the organ, the smaller the monkey!"

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After the thunderstorm in Beethoven's *Pastoral*, probably the most generally famous one in serious musical composition was, for a long time, that in Rossini's *Tell* overture; of which the Prince de Valori — a tremendous Rossinist, who in his younger days fought a duel for the honour of the Italian *maestro's* music — once wrote:

"To begin with, he" (Rossini) "wished the *overture* to *Guillaume Tell* to be a pastoral symphony. The memory of Beethoven did not frighten him. Seeing that, in returning too often to the same motive, Beethoven cooled off the enthusiasm of his listeners, he wrote his *overture* with prodigious conciseness. Never was a more complete, more arresting, more harmonious picture in fewer notes.

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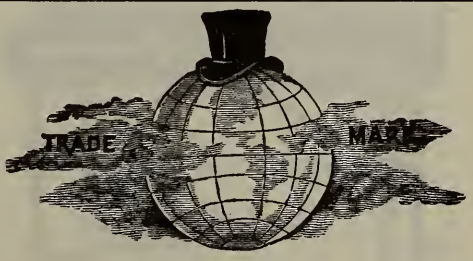
"All of a sudden the sky grows dark. The woods are silent; shudderings run over the surface of the lake. The water is ruffled. Nature seems to shrink within herself at the approach of the storm. It comes with mighty strides. The wind sways the tall firs; engulfs itself beneath the towering timber. A first lightning-flash rends the clouds, others follow; then the thunder roars. The hurricane is unchained in fury. The orchestra, in a sublime explosion of all the instruments, sings it in a picture which defies all the musicians as well as all the painters in the universe. And, gigantic conception, unique in the history of musical art, the trumpets which sound the cataclysm of the elements sound at the same time a triumphal hymn. The thunder of battle seems to join with the celestial thunder. The thunder-bolt becomes the battle-music of warlike Helvetia; the lightnings of the firmament, the illuminations of apotheosis and redemption. At the highest culmination of all descriptive harmony, Rossini's orchestra stops. Silence comes over the heavens, over the mountains and into the valley. Some belated rumblings are repeated from echo to echo. You hear, here and there, the noise of water-falls, swollen by the storm. Then nothing, Nature is made drowsy by the rain. You hear her sleep."

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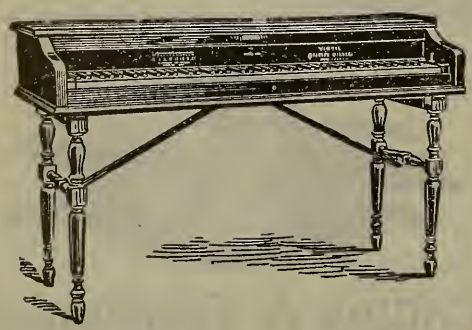
One of the most effective and dramatically impressive musical thunderstorms in existence is the modest little one in Verdi's *Rigoletto:* nothing but a few ascending and descending chromatic scales, sung in 3rds by muted voices behind the scenes, with an occasional tempestuous hint in the orchestra — a lightning flash or two in the piccolo-flute, a little rumbling in drums and strings, nothing more! The whole thing is but a hint; but such a hint as only genius can give. The storm with which Wagner's *Walküre* begins is a good deal more than a hint; it is perhaps the most realistic orchestral storm going. The muted horns, in particular, buzzing through the tempest of the strings, give a really deceptive suggestion of the sound of pouring rain driven through leafy branches by the wind. In contrast to this, the storm in Berlioz's *Fantastic* symphony does not go beyond a general suggestion of violence; there is no realistic attempt in it.

Concerto for Pianoforte, No. 2, in G major, Opus 44.

Peter Ilyitch Tchaikovsky.

This concerto was first played in Boston by Mme. Madeline Schiller at a symphony concert of the Harvard Musical Association, given in the Boston Museum on February 9, 1882. I believe it has not been played here since.

The first movement, *Allegro brillante e molto vivace* in G major (4-4 time), begins *forte* with the strongly rhythmic first theme given out and developed by the full orchestra, alternating with the pianoforte. Some softer transitional developments on the same theme (in the wood-wind against arpeggj in the solo instrument) lead to some subsidiary passage-work in the pianoforte, ending in double-*fortissimo* on the chord of the dominant 7th. The key now changes, by deceptive cadence, to E-flat major, and the beat to *alla breve, L' istesso tempo;* over a close *tremolo* in the strings, the clarinet and horn give out a cantabile phrase in imitation, after which the piano-



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forte sets in with the expressive second theme, the development of which is steadily in imitation (now canonical, now free), the strings soon taking up the development — the antecedent in the violins in octaves, the consequent in the violas and 'celli in octaves — against brilliant octave passage-work in the solo instrument. A transitional passage in "double-shuffle" chords in the pianoforte leads to the impetuous conclusion-theme (almost an inversion of the second theme) in C minor, which is developed at some length by the pianoforte against counter-phrases in the orchestra. The first theme then returns strongly in orchestra and pianoforte together, developing in passage-work up to a *fortissimo tutti* passage in C major on the cantabile phrase of the clarinet and horn which ushered in the second theme. Here the free fantasia properly begins. It is worked out at some length and with considerable elaborateness of contrapuntal ornament, debouching at last, not into a return of the first theme, but of the cantabile phrase which introduces the second. This now enters *forte* in B-flat major in the wood-wind over a *tremolo* in the strings, and leads, as before, to the entrance of the second theme in the pianoforte. From this point the development is almost precisely like that in the first part of the movement, the conclusion-theme coming in the tonic, G minor. A long unaccompanied cadenza for the solo instrument leads over to the coda, which is briefly developed in *crescendo* climax, *Tempo giusto*, *alla breve* in G major.

The second movement, *Andante non troppo* in D major (3-4 time), opens with some free preluding in the strings and pianoforte, after which the romanza-like theme is announced and developed, at first by the pianoforte, then by a solo violin, against counter-figures in a solo 'cello and "double-shuffle" passage-work in the pianoforte. A transitional, recitative-like passage in the orchestra, interrupted by swept chords and arpeggj in the pianoforte, leads over to the next movement.

The third movement, *Allegro con fuoco* in G major (2-4 time), is a rondo on four themes. The first, in G major, is given out and developed by the



pianoforte, accompanied by the orchestra, the period closing regularly with a return of the initial phrases of the theme ; the second follows, in the relative E minor, and is developed at some length by solo instrument and orchestra ; the third follows immediately in the tonic, G major, first given out by the pianoforte, then developed by it and the orchestra ; some transitional passage work in the solo instrument, interrupted by strong *staccato* chords in the full orchestra, leads to the entrance of the fourth theme — at first in B minor, then modulating to the dominant D major — in the pianoforte, accompanied by the orchestra. The development becomes vaguer and vaguer, leading at length to a *fortissimo* return of the first theme in the tonic at the beginning of the second part of the movement. This second part is an almost exact repetition of the first, the second theme coming in D minor, the third in F major, except that the fourth theme is omitted. A *fortissimo* return of the first theme in the orchestra, followed by some passage-work in the pianoforte, ushers in the coda, which consists of the development in climax of a new theme, followed by a final return of the first.

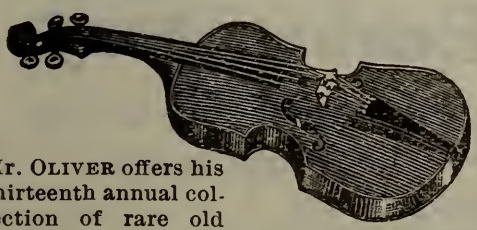
The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Nicolas Rubinstein. The concerto is played at this concert from the second edition of the score, "revised and shortened according to the composer's directions by A. Siloti."*

OVERTURE, "1812," OPUS 49. PETER ILYITCH TCHAIKOVSKY.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture, which is also known by the title of "The Holy War." It

*In making this analysis, I have taken into account certain cuts made by Mr. Siloti even in the shortened edition of the score. That is, I have analyzed the work as it is to be played at this concert, not strictly in accordance with the published score.— W. F. A.

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Owing to the success of the engagement of Mons. Jancey at the Copley Square School of Music, he has been persuaded to remain until February 1, 1898.

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begins, *Largo* in E-flat major (3-4 time), with a stately ecclesiastical theme, given out in four-part harmony by the violas and 'celli; the closing phrase is taken up by the wood-wind and developed by it in alternation with the violas and 'celli. A recitative-like passage follows, ushered in by a mournful phrase of the oboe, which phrase is made the basis of some strenuous, stormy developments in the full orchestra, the tempo being gradually accelerated. A resounding climax leads to a quieter *Andante* (4-4 time), in which the oboes, clarinets, and horns give out a jovial fanfare,— probably taken from a Russian folk-song,— against which the strings soon oppose a more tranquil cantilena.

The main body of the overture, *Allegro giusto*, in E-flat minor (4-4 time), begins stormily in the strings, and is more and more tempestuously worked up by the full orchestra, fragments of the *Marseillaise* sounding ever and anon on the horns and cornets through the whirlwind of strings and wood-wind. This furious *Allegro* is developed pretty much in the usual sonata-form, a quieter second theme soon coming in in C-sharp major, followed by a lighter conclusion-theme in the tonic E-flat minor. After a while fragments of the *Marseillaise* return, and are worked up against bits of other themes in the overture, until, just as you think the French hymn is about to triumph, and its opening phrase is sounded for the first time in almost its complete shape, the theme is, as it were, suddenly engulfed in a perfect orchestral maëlstrom. The stately Russian theme of the opening *Largo* then comes in as a triumphal hymn in double and treble *fortissimo* in the full orchestra, to be followed by the livelier fanfare theme, over the first phrase of Lwoff's Russian Hymn in the bass, as a glowing coda to the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 bass-tuba, 3 kettle-drums, snare-drum, triangle, tambourine, bass-drum and cymbals, bells and cannon, and the usual strings, a full brass band *ad libitum* being added in the coda.

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PROGRAMME.

Mrs. H. H. A. Beach - - - - Symphony in E minor (Gaelic)

C. M. Loeffler - Fantastic Concerto for Violoncello and Orchestra

Smetana - - - - - - - Symphonic Poem, "Vltava"

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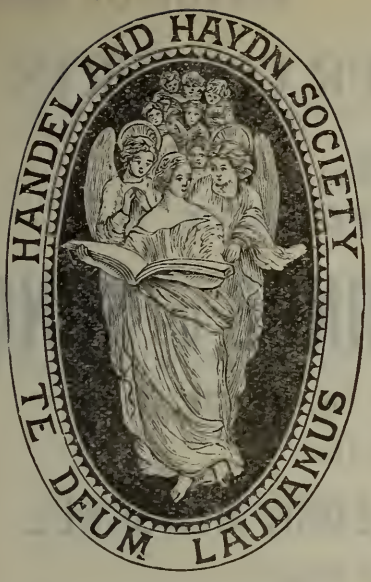
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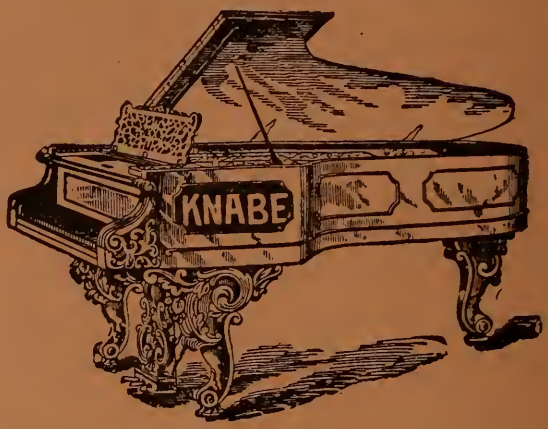
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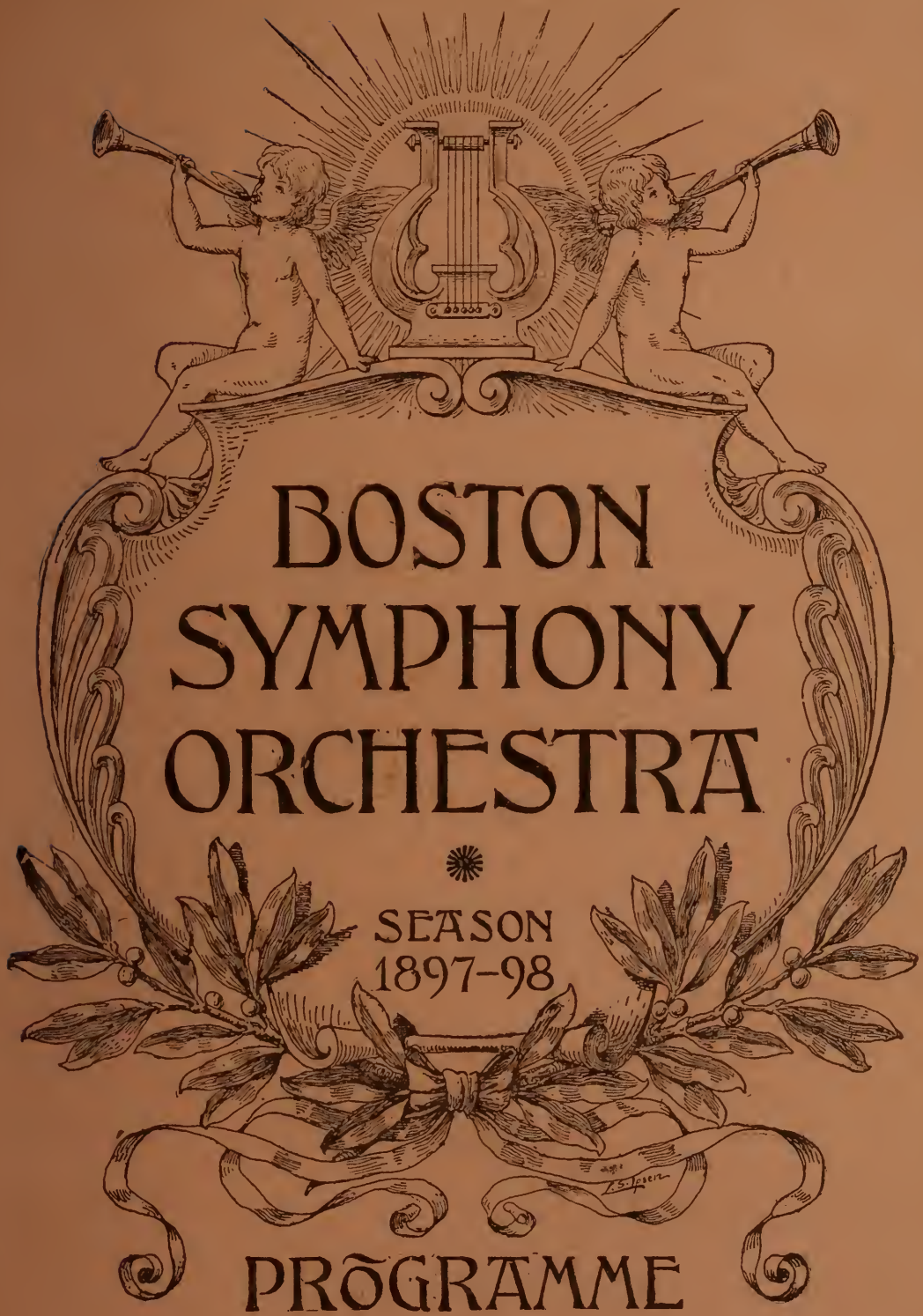
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PROGRAMME

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WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, February 11,

At 2.30 o'clock.

Saturday Evening, February 12,

At 8 o'clock.

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Fifteenth Rehearsal and Concert.

Friday Afternoon, February 11, at 2.30 o'clock.

Saturday Evening, February 12, at 8.00 o'clock.

PROGRAMME.

Mrs. H. H. A. Beach – – Symphony in E minor, "Gaelic," Op. 32

I.	Allegro con fuoco (E minor)	6-8
II.	Alla Siciliana (F major)	12-8
	Allegro vivace (F major)	2-4
III.	Lento con molto espressione (E minor)	6-4
IV.	Finale: Allegro molto (E minor)	2-2

Charles Martin Loeffler – – Fantastic Concerto for Violoncello and Orchestra (MS.)

Allegro (D major)	2-2
Adagio (B-flat major)	6-8
Allegro (D major)	4-4
Thème Russe: Poco allegretto (D major)	4-4
Presto (D major)	4-4

Bedřich Smetana – – – – Symphonic Poem, "The Moldau"

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Symphony in E minor, "Gaelic," Opus 32 . . Mrs. H. H. A. Beach.

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The first movement, *Allegro con fuoco* in E minor (6-8 time), opens *pianissimo* with a tremulous chromatic passage in the strings which goes on gradually increasing in force and fulness of scoring until it reaches the *fortissimo* of the full orchestra. This passage may be regarded either as a first member of the first theme, or as a sort of introduction to it.* After sixteen measures of this chromatic whizzing, the first theme proper sets in, first in the trumpets, then in the horns, then in the wood-wind against a *pizzicato* accompaniment in the strings; it is developed at some length by the full orchestra (with a sparing use of the trombones, however) and makes way, after a measure of *ritardando* (2-2 time), for a lighter first subsidiary, in which the skipping rhythm of the "dotted triplet" plays a prominent part. This subsidiary (also in E minor) begins *piano* and is developed in *crescendo* to *fortissimo*. A descending arpeggio passage in the strings leads to a reminiscence of the first theme in the horn, and then the chromatic passage returns, *Poco più tranquillo*, in the strings, leading to another hint at the first theme, and then to the entrance of the melodious second theme in the clarinet, the strings still keeping up their subdued chromatic whizzing. The second theme is, in its turn, briefly developed — its tonality is very shifting, it beginning in G major,

*The relation between this introductory chromatic phrase and the first theme proper is somewhat like that between the two members of the first theme (or call them first theme and counter-theme) of the first movement of Schubert's B minor (unfinished) symphony; though the parallel is not quite exact.

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then passing through B major, B minor, C minor, B-flat major, and other keys until it comes to a closing cadence in G major. It is followed by a brisk little conclusion-theme of Gaelic folk-song character (in G major) which enters first in the oboe, then is answered canonically by the flute, and dies away in the strings.

On a return to *Tempo primo*, the free fantasia begins with the whizzing chromatic phrase of the strings, and is carried through at great length and with much contrapuntal elaboration. It ends with quite the Beethovenish "moment of exhaustion," after which a recitative-like solo of the clarinet leads over to the third part of the movement. This is developed pretty closely on the lines of the first part, and is followed by an extended coda, with which the movement ends.

The second movement opens with a graceful melody, *Alla Siciliana* in F major (12-8 time), in which the characteristic rhythm and tranquil, flowing grace of the *Siciliano* are strongly marked. It begins in the horn and strings, and is then further developed by the oboe, clarinets, and bassoons, the flute and horns coming in at one time as the *piano* swells to *forte*. Then follows a brisk, tricksy scherzo movement, *Allegro vivace* in F major (2-4 time), with nimbly scurrying violins, which is very fully developed, little hints at the preceding *Siciliano* melody cropping up every now and then. Then the slower *Siciliano* returns in its original shape and is more extendedly developed than at first, a few measures of the bright *Allegro* coming back at the end to close the movement. This movement is the

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one which corresponds to the scherzo in the traditional symphonic form. Considering the character of its two contrasted sections — the slow *Siciliano* and the brisk, sprightly *Allegro vivace* — one might almost call it a scherzo between two trios, instead of two scherzos with a trio between them.

The third movement, *Lento con molto espressione* in E minor (6-4 time), opens with some contrapuntal preluding in the wind instruments, kettle-drums, and basses *pizzicati*, after which a solo violin leads over to the entrance of the first theme. This, a melody of strongly-marked Gaelic character,— it has the characteristic Keltic closing cadence, from the third degree of the scale to the tonic,— is exposed in elaborate part-writing by the muted strings with a solo violin and 'cello (the latter taking the melody). It is followed by a more strenuous second theme, which opens as the little prelude at the beginning of the movement did, and is developed at considerable length. A third theme — of well-marked folk-song character — which appears after a while in the strings is in reality nothing else than a counter-theme to the first. The two are much worked up in conjunction; when the counter-theme makes its first appearance in the first violins, the theme is in the 'celli and basses; then theme and counter-theme appear together in the two clarinets, etc. Still the counter-theme is at times treated entirely by itself, and so may not inaptly be called a true third theme. The development and working-out of this movement are extremely elaborate.

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The fourth movement, Finale: *Allegro molto* in E minor (2-2 time), is, like the first, in the sonata-form. It opens brilliantly with the energetic first theme *fortissimo* in the full orchestra; the development of this theme is so protracted and elaborate that it has all the character of actual working-out. The same may be said of the development of the martial, folk-song-like second theme that follows it — appearing first in the violas, 'celli, and bassoons in the dominant, B major — which is also worked out as soon as exposed. There is no real conclusion-theme, and the free fantasia is comparatively short, as is not infrequently found to be the case in movements where the themes are very elaborately treated as soon as presented, so that the working-out comes largely in the first and third parts, instead of being confined to the free fantasia and coda. In the coda an augmentation of the second theme returns *fortissimo* in all the strings, except double-basses, in unison (not in octaves), reinforced by the trumpets in unison or octaves, against full harmony in the wind instruments; after which the movement comes to a free close in E major.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score bears no dedication.

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without intervening waits, begins immediately with the first theme in the solo 'cello over a tremulous accompaniment in the violins and violas and a *pizzicato* bass. This first theme (*Allegro*, in D major, 2-2 time) is developed at some length by the solo instrument, the part assuming more and more the character of florid passage-work, until the florid, Oriental-sounding second theme comes in in 3-2 time in the flutes, accompanied by flowing arpeggj in the 'cello, sustained harmonies in the horns and bassoons, and a lively rhythmic jingle in the triangle, tambourine, and harp. This theme next passes to the solo instrument, which develops it until a third theme appears (in 4-4 time), with the working-up of which the movement ends.

A short transition-passage in the orchestra leads to the second movement (*Adagio*, in B-flat major, 6-8 time). After a few introductory measures the 'cello unfolds a tender, rather sad melody, with the development of which against more florid counter-figures the movement is taken up.

The *Allegro* of the first movement then returns with its first and second themes worked out somewhat differently, and leads at length to a cadenza for the solo instrument, which, in its turn, leads to some more or less fantastic variations on a Russian theme, worked out now by the 'cello, now by the orchestra, and now by both combined, with great elaboration, the tempo at last growing quicker and quicker until it becomes a rushing *Presto*,— still on the same Russian theme,— and this, after an episodic reminiscence of the second theme of the first movement, grows to a still

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ENTR'ACTE.

ON THE POSSIBLE INFLUENCE OF NON-EUROPEAN UPON EUROPEAN MUSIC.

By "European Music" I mean the music of European nations and their colonial descendants, including ourselves.

In some recent Entr'actes I have written — half-seriously — on some phases of a subject which seems to interest not a few music-lovers just now, though it may be doubted whether it interests musicians at all. The core of this subject may be indicated by a certain feeling of uneasiness that has at times run over the semi-musical world, a feeling of uneasiness about the future of the art owing to an idea that the store of musical possibilities is in immediate danger of exhaustion, and that soon nothing new will remain to be done. Musicians, as I have hinted, do not trouble their heads about this in the least. But some outsiders do and, as is the

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way with amateurs, are inclined to be prolific in suggestions as to how the feared exhaustion is to be avoided. One of the most frequently-met-with of these suggestions is virtually to the following effect. As European Music parted company with the music of the rest of the civilized or barbarous world somewhere about the tenth or eleventh century, and has since then followed a course of evolution entirely of its own, furthermore, as the possibility of further evolution on its chosen lines seems precarious, may not the tired old stock be revived by the infusion of fresh blood drawn from the veins of the music of other civilized or barbarous nations? That is to say, cannot new possibilities for European Music be obtained by making it assimilate elements taken from the hitherto neglected music of non-European nations and races?

Without insisting too strenuously upon the futility of the fear that our present stock of musical material is in danger of being exhausted, one may say that the answer to these questions is certainly in the affirmative, in so far as the assimilation of foreign elements by our music is possible — and no farther. The great trouble is that it is possible only in an exceedingly limited degree. The narrow limitations of this possibility seem quite to

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have escaped the notice of the suggestive outsiders above referred to. Yet these limitations are very real and insuperable.

The course of evolution pursued by European music, after parting company with that of the rest of the world, was not entirely of the constructive sort. At least, it can truly be said that it was rendered possible only by a gradual process of elimination and rejection of certain elements which still remain uneliminated from the music of most un-European races. This fact is in itself enough to show that a great deal in their music, as it exists at present, can not be absorbed and assimilated by ours; for it stands to reason that our music cannot absorb elements, the elimination of which was indispensable to its very existence. You might as well try to make an animal thrive on the absorption of carbonic acid, like a plant,—seeing that an animal, by its very nature, can thrive only on the elimination of carbonic acid and the absorption of oxygen,—as to try to make European Music thrive on the assimilation of non-European musical elements, without the elimination of which it could never have come into being. And the diametrical oppositeness of the conditions of life of animals and plants is no greater than that of some of the constituent elements of European and non-European Music.

The one element without which our music could not possibly have been developed as it has is our scale of twelve equal — or approximately equal — semitones to the octave. You may say that this scale has, with certain slight modifications, existed almost from time immemorial; that it may be

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found, if in a slightly modified form, as the basis of all known music whatsoever. True enough; but you forget the "slightly modified form." Now, it happens that it is, for the most part, just this "modification" that constitutes the most essential and characteristic difference between our music and that of the non-European races. Where their musical scales are not divisible by the semitone, but only by some other (exact or approximate) fraction of a tone, there is just where our music and theirs cannot possibly meet on common ground. Before our music had begun its special process of development, the process by which it has become something so radically different from the music of all other races, various fractions of a tone were recognized in its system; theorists — and, for aught I know, musicians, too — recognized thirds of a tone, quarters of a tone, fifths of a tone, and what not else. And it was only by the elimination of all these harmonically irrational intervals that the art was able to enter upon the process of evolution that has made it what it is. With a scale in which such intervals are recognized as constituent elements all harmony is impossible; such a scale can serve as the basis only of such music as progresses in unison or octaves, and of none other. When Hector Berlioz was on the commission sent by France to one of the Universal Expositions in London, he was much interested to hear some of the Chinese singers there, to hear them sing quarter-tones, third-tones, etc. The result of his listening to their singing was his report that the "Chinese singers *sing out of tune*, and there is an end of

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it!" And this is the fact: most of the non European scales are *out of tune* to our European ears, and cannot in the nature of things be otherwise to ears that have been trained to harmonic music, to ears that imperatively demand that every melody shall be, if not actually harmonized,— for unison and octave passages do, after all, find their place in our music,— at least harmonizable, that some harmony to it shall be at least imaginable. And harmony is neither possible nor imaginable to any melody based upon any scale-system but our own.

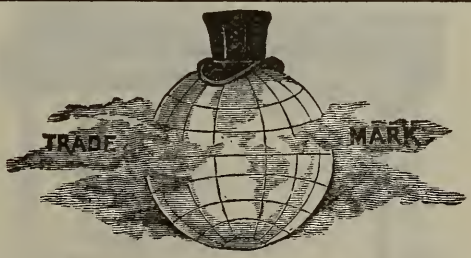
With what is sometimes called the Turkish scale, on the other hand, we can do, and have actually done, something. But this is a peculiar case. What is peculiarly characteristic of the Turkish scale is not any special tuning of its constituent degrees,— to harmonically irrational fractions of a tone,— but its individual modal character, the distribution of whole-tones and semitones through the octave. You can play a Turkish scale on one of our pianofortes; were it not for one peculiarity, melodies based upon it would be perfectly harmonizable. This one peculiarity is that the scale is not formed of a succession of octaves, each one of which is but a repetition of the one below it, but of a succession of equal tetrachords, all of which tetrachords are separated by the interval of a whole-tone. Each tetrachord consists of a semitone, a tone-and-a-half, and another semitone; say, C, D-flat, E, F. Then you begin the next tetrachord a whole-tone higher, on G; it is G, A-flat, B, C. This completes the octave; but the next octave is not a repetition of it. The next tetrachord, beginning a whole-tone higher than the last one ended, is D, E-flat, F-sharp, G; the next is A, B-flat, C-sharp, D. So you see that, whereas the first octave was from C to

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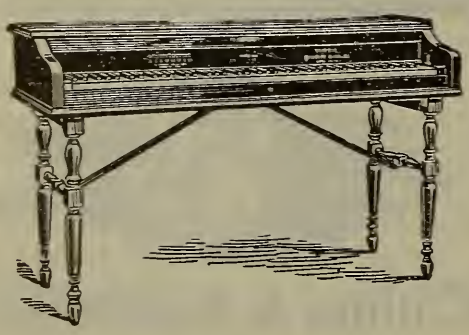
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C, the second is from D to D, and so on ; the third will be from E to E. This is all that prevents melodies based on this scale from being harmonizable *in exact accordance with the conditions of the scale ;* for, where a scale changes with every octave, you cannot find the notes of your melody an octave or two lower for your bass. But only eliminate this one peculiarity of the Turkish scale, and take, say, the octave C, D-flat, E, F, G, A-flat, B, C, and repeat it over and over again in ascending, as we do in our scales ; then you get a modal scale that fulfils all the requirements of our music. More than this, it is actually a tonal scale, it is in a definite key ; it has a perfect 4th and 5th and a leading-note, that is all that is needful to a tonal scale. In this shape the " Turkish scale " has been used by European composers for many a long year ; it makes a short appearance, for instance, in Rubinstein's " Der Asra."

I am not strong on statistics ; but there is no possible danger of being wrong in asserting that, in every case where our music has thus assimilated to itself non-European elements, these elements will be found not to contravene its essential character. Otherwise it could never have assimilated them at all. And I think it more than likely that all such quasi-foreign assimilable elements have already been assimilated by it. It seems highly probable — in view of the well-known greed of modern composers for " characteristic " folk-song flavouring and local colour — that most, if not all, non-European scales, whose modal character depends upon peculiar groupings of tones and semitones in the octave, and not upon harmonically irrational eccentricities of tuning, have already been more or less used by European composers.

As for the others, which contain harmonically irrational intervals, there



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is no more chance of their ever finding a place in our music than there is of animals being made to breathe in carbonic acid and give out oxygen, or of plants being made to absorb oxygen and give out carbonic acid. Before you can put our music into condition to exploit the characteristic privileges of, say, Chinese music, you must first change the whole acoustical law of overtones, which is a law of Nature.*

SYMPHONIC POEM, "THE MOLDAU" BEDŘICH SMETANA.

(Born at Leitomischl, Bohemia, on March 2, 1824; died in Prag on May 12, 1884.)

This is the second of a cyclus of six symphonic poems by Smetana, entitled *Má Vlast* (My Country). The six poems of which the cyclus is composed have the following titles: I. *Vyšehrad* (a Bohemian fortress); II. *Vltava* (the river Moldau); III. *Šárka* (the noblest of the mythical Bohemian Amazons); IV. *Z Českých Luhův a Hájův* (From Bohemia's Groves and Meadows); V. *Tábor* (the fortress of the Hussite fighters); VI. *Blaník* (the mountain on which the Hussite heroes sleep, awaiting their resurrection and renewed combat for the Faith).

The following Preface is printed with the score of the symphonic poem given at this concert: —

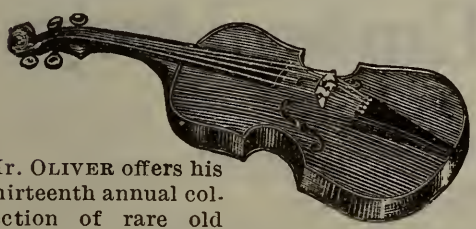
* In this I have not contemplated the possibility of our music in time entering upon a process of involution, that is, of retrograde evolution, and gradually returning to its pristine condition. If this should happen, then would it certainly be possible for European music to join hands with non-European; but then it would no longer be what we understand now by European music. — W. F. A.



"Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding-feast is celebrated with song and dancing. At night the wood and water-nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood and the vanished warlike fame of bygone ages. At the St. John's Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prag, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze."

The symphonic poem begins (*Allegro commodo non agitato*, in E minor, 6-8 time) with a rippling passage for the flutes, sparingly accompanied by *pizzicato* chords in the violins and harp, which pictures "the first stream of the Moldau"; this flowing figure is next taken up by the strings, while the first violins, oboes, and bassoon outline a graceful melody against it as a background. The development goes on for some time, the horns and harp

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coming in to add their voices to the orchestra. After a while loud hunting calls in C major are heard in the horns and other wind instruments, while the strings continue their running figure; the joyous noise of the hunt grows louder and louder, the river foams up more and more boisterously in the strings, then both die away again, and we hear the gay music of the wedding-dance (G major, 2-4 time) swell to *fortissimo*, and then gradually die away in the distance in its turn. The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggj in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance; soon soft, stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march. Then the original rippling figure returns in the strings, with the graceful melody against it in the first violins, oboes, and bassoons: it is worked up much as before, when the rhythm suddenly grows livelier, fiercer, and we come to the musical picture of the St. John's Rapids. At last, with a change to E major, we arrive at "the broadest part of the river Vltava." From this point the melody goes on in grand *fortissimo*, until a gradual *decrescendo* pictures its disappearance over the horizon. The poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and 1 bass-tuba, 1 harp, 1 pair of kettle-drums, triangle, bass-drum and cymbals, and the strings divided as follows throughout: 1st violins, 2nd violins, violas, 1st 'celli, 2nd 'celli, double-basses.

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PROGRAMME.

Beethoven – – – – Overture, "Dedication of the House"

Handel – – – – – Recitative and Air from "Alessandro"

Soli for Violoncello.

a. Golterman – – – – – – – – – Cantilena

b. Popper – – – – – – – "Dance of Sylphs"

Schumann – – – – – Symphony in D minor, No. 4

Songs with Pianoforte.

Foote – – – – { *a.* Elaine's Song, "Sweet is True Love" / *b.* Irish Folk Song

Rubinstein – – – – Ballet Music from "Der Daemon"

SOLOISTS:

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Mlle. Seygard,	Herr Breuer,	Herr Stehmann,
Mlle. Toronta,	Mr. Van Hoose,	Mr. Rains,
Mme. Staudigl,	Sig. Vanni,	Sig. Viviani,
Mme. Mattfeld,	and	and
Mme. Van Cauteren,	Herr Kraus.	Sig. Campanari.
and		
Mme. Nordica.		

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The operas to be performed will be selected from the following répertoire:—

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Pagliacci.	Rigoletto.	Tannhäuser.	Die Walküre.
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Thursday Evening, February 17,

AND

Friday Afternoon, February 18.

And, at the Friday afternoon recital only, the gifted young 'Cellist,

M. JEAN GERARDY.

PROGRAMME.

Thursday Evening, Feb. 17, at 8.

1. Sonata, ... G. Faure
 Allegro molto.
 Andante.
 Allegro Vivo.
 Allegro quasi Presto.

 MM. YSAYE and PUGNO.

2. Faschingsschwank, Op. 26, Schumann
 Allegro molto Vivace.
 Romanza.
 Scherzino.
 Intermezzo.
 Finale.

 M. RAOUL PUGNO.

3. Fourth Concerto, . . Vieuxtemps
 Introduction and Cadenza.
 Andante Religioso.
 Finale con Brio.

 M. EUGENE YSAYE.

4. Prelude and Fugue (F minor), J. S. Bach
 Piece in A, ... Scarlatti
 Scherzo in A-flat minor, . . Chopin

 M. PUGNO.

5. *a.* Sérénade Mélancolique, Tschaikowski
 b. Rondo Caprice, . . . Guiraud

 M. YSAYE.

Friday Afternoon, Feb. 18, at 2.30.

1. Trio in F, ... C. Saint-Saëns
 Allegro Vivace.
 Andante.
 Scherzo — Presto.

 MM. YSAYE, PUGNO, and GERARDY.

2. Sonata in D, ... Locatelli

 M. JEAN GERARDY.

3. Sonata quasi Una Fantasia, Beethoven
 Adagio Sostenuto.
 Allegretto.
 Presto Agitato.

 M. PUGNO.

4. Concerto in E major, . . J. S. Bach
 (With Organ and Piano.)
 Allegro.
 Adagio.
 Allegro assai.

 M. YSAYE.

5. Trio in F, ... Schumann
 With Energy and Passion.
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ASSOCIATION HALL.
Monday, Feb. 28, at 8 P.M.

= = PROGRAMME = =

SCHUMANN Quartet in A major, Op. 41, No. 3

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LOCATELLI Sonata for Violoncello

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PIANOFORTE RECITALS.

To-morrow, Saturday Afternoon,

February 12, at 3.

Monday Afternoon, February 14, at 3.

FIRST PROGRAMME.

1. *a.* Suite in D minor (1685–1759) Handel
 b. "Le Coucou" Daquin
 c. Sonata, E major, Op. 109 (1770–1821) Beethoven

2. *a.* Prelude, Op. 3 (1870–) Rachmaninoff
 b. Etude, "La Nuit," Op. 31 (1864–) Glazounoff
 c. Etude (1857–) }
 d. Basso ostinato, Op. 5 } Arensky
 e. "Music Box," Op. 31 (1858) Liadoff
 f. Paraphrasen ueber "Onegin" Tschaikowsky–Pabst

3. *a.* Ballade, A-flat major }
 b. Etude, No. 7, Op. 25 } (1809–1849) Chopin
 c. Rhapsodie No. 12 (1811–1886) Liszt

SECOND PROGRAMME.

1. *a.* Zigeunerweisen Tausig
 b. Impromptu }
 c. Andante with variations } Schubert
 (Arranged by Tausig.)

2. *a.* Variatione ueber ein Thema von Glinka, Op. 35 Liadoff
 b. Prelude, Op. 25 Glazounoff
 c. Valse, Op. 10 Rachmaninoff
 d. Consolation, Op. 36 }
 e. "Logaedes," Op. 28 } Arensky
 f. "Music Box" Liadoff
 g. Romance, Op. 5 Tschaikowsky
 h. Paraphrasen ueber "Onegin" Tschaikowsky–Pabst

3. *a.* Etude, No. 26 }
 b. Scherzo, B-flat minor } Chopin
 c. Nocturne, D-flat major }
 d. Rhapsodie, No. 12 Liszt

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CHANGE OF DATE.

ASSOCIATION HALL, ... Boylston and Berkeley Streets.

Thursday afternoon, March 3, at 3.

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The DATE of the SONG RECITAL by

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THURSDAY AFTERNOON, FEB. 17, AT THREE.

Reserved seats, $1.50 and $1.00. Tickets may now be obtained at the hall. Tickets already issued need not be changed.

STEINERT HALL.

Wednesday, February 23, at three o'clock.

AN AFTERNOON WITH THE
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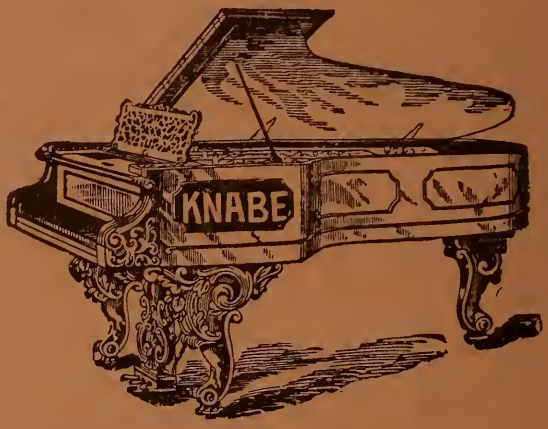
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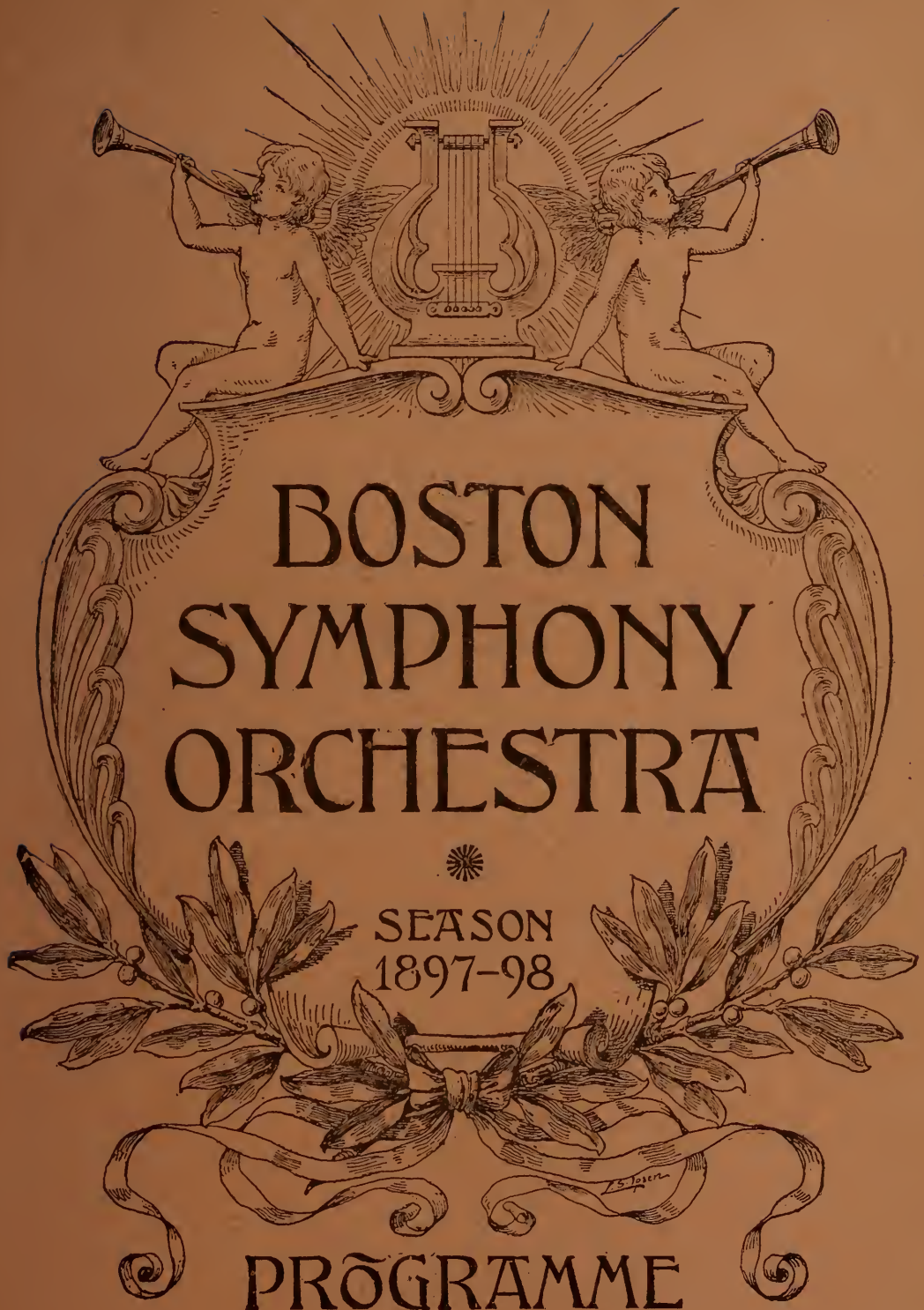
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BOSTON SYMPHONY ORCHESTRA

SEASON 1897-98

PROGRAMME

16

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Music Hall, Boston.

SEVENTEENTH SEASON,
1897-98.

EMIL PAUR, Conductor.

PROGRAMME

OF THE

Sixteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, February 25,

At 2.30 o'clock.

Saturday Evening, February 26,

At 8 o'clock.

PUBLISHED BY C. A. ELLIS, MANAGER.

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> *The Royal Academy of St. Cæcilia* have, on account of his eminent merit in the domain of music, and in conformity to their Statutes, Article 12, solemnly decreed to receive William Steinway into the number of their honorary members. Given at Rome, April 15, 1894, and in the three hundred and tenth year from the founding of the society.
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Seventeenth Season, 1897–98.

Sixteenth Rehearsal and Concert.

Friday Afternoon, February 25, at 2.30 o'clock.

Saturday Evening, February 26, at 8.00 o'clock.

PROGRAMME.

Ludwig van Beethoven, Overture, "For the Consecration of the House," Op. 124

George Frideric Handel, Recitative, "Ne' trofei d' Alessandro," and Aria, "Lusinghe più care," from "Alessandro"

a. Georg Goltermann – – – – Cantilena for Violoncello

b. David Popper – – – "Dance of Sylphs," for Violoncello

Robert Schumann – – – Symphony No. 4, in D minor, Op. 120

I.	Ziemlich langsam (D minor) - - - -	3-4
	Lebhaft (D minor) - - - - - -	2-4
II.	Romanze: Ziemlich langsam (D minor) - -	3-4
III.	Scherzo: Lebhaft (D minor) - - - -	3-4
	Trio (B-flat major) - - - - - -	3 4
IV.	Langsam (D minor) - - - - - -	4-4
	Lebhaft (D major) - - - - - -	4-4

Arthur Foote – Songs with Pianoforte { *a.* Elaine's Song, "Sweet is True Love" / *b.* Irish Folk-Song }

(Accompanied by the composer.)

Anton Rubinstein – – – – Ballet Music from "The Demon"

I.	First Dance: Allegro non troppo (B-flat major)	2-4
II.	Second Dance: Allegretto (F major) - - -	3-4

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Overture, "For the Consecration of the House," Opus 124.

Ludwig van Beethoven.

(Born in Bonn on (probably) Dec. 16, 1770; died in Vienna on March 26, 1827.)

This overture in C major, generally known as *Die Weihe des Hauses*,—but set down in the table of contents of Breitkopf & Härtel's *Thematisches Verzeichniss* (Leipzig, 1851) as "*Zur Weihe des Hauses* — For the Consecration of the House,"—is really the second overture to *Die Ruinen von Athen*. Beethoven revised his music to this afterpiece of Kotzebue's (originally written for and brought out at the opening of the New Theatre in Pesth on Feb. 9, 1812) for the opening of the Josephstädter Theater in Vienna on Oct. 3, 1822, adding a final chorus with violin solo and ballet, and substituting this new overture for the original one in G major, opus 113. The overture has also been known as the "Overture in Handel's Style,"—indeed, Beethoven himself was fond of calling it so. He wrote to a friend that he had two themes for an overture in his mind: one in his own style, and the other *à la Hændel*, and was in considerable doubt as to which of the two to choose. His well-known admiration for Handel seems to have turned the scale, for he decided to take the "Handelian theme" for the main body (*Allegro con brio*) of this overture.

The composition opens with a slow introduction, *Maestoso e sostenuto* in C major (4-4 time), of stately, festal, march-like character. This movement is interesting as a piece of orchestration from Beethoven's peculiar use of the trombones in it. Except in the first few *fortissimo* chords, he has not used the trombones in connection with the rest of the orchestra, but either by themselves or in combination with the trumpets and kettle-drums, as a sort of small brass band, which comes in every now and then with a few solemn harmonies between the phrases of the stately theme played by the main orchestra. After this introductory movement the trombones are silent for the rest of the overture. This economical use of the group of trombones — employing them only for one specific effect, and then dropping them — is in curious contrast to Mozart's use of the same group of instruments in his overture to *Die Zauberflöte* (a work the general scheme of which bears some resemblance to that of this overture of Beethoven's). In the *Zauberflöte* overture Mozart evidently added the three trombones to his usual overture orchestra for a specific purpose: to give out the famous E-flat major chords taken from the Masonic ritual; but,

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after using them for this specific purpose, Mozart continues using them as "filling-out (*Füllstimmen*)" in the fugued *Allegro* of the overture, apparently for the sole reason that he has them on hand, and cannot make up his mind to let them lie idle; for using trombones in an *Allegro* of this character is wholly at variance with Mozart's habits of orchestration,— indeed, I believe it is the only *Allegro* of the sort in which he has ever used trombones at all. Beethoven shows a more autocratic spirit. One can almost hear him say, in this *Weihe des Hauses* overture: "I will have my trombones just when I want them, and only when I want them, if it is but for a few measures."

This stately movement is followed by an *Un poco più vivace*, full of martial calls on the trumpets and kettle-drums, against rapid running counterpoint in the bassoons, and great swept chords in the rest of the orchestra. Then comes a *Meno mosso* movement of lively *crescendo* passage-work in sixteenth-notes for the full orchestra, leading up to a *fortissimo* climax, and then diminishing again, to close with some calm, thoughtful harmonies in the strings. Then come ten measures of transition: little detached *pianissimo* ascending and descending *fusées* in all the strings, answered each time by the flute, oboe, and bassoon, followed by a *crescendo e poco a poco stringendo* of all the strings on the principal figure of the "Handelian theme" of the coming *Allegro*. This leads immediately over to the main body of the overture *Allegro con brio* in C major (4-4 time).

This *Allegro*, which is quite long, is entirely devoted to the working-out of the "Handelian theme." It begins with an exposition of the theme in two-part counterpoint, the theme itself being in the first violins, flutes, and oboes in unison, and a simpler, syncopated counter-theme in the second violins and clarinets. The theme is based upon the traditional descending series of chords of the 7th which was the basis of so much of Handel's harmony. There is very little, if anything, in the movement even to hint at the sonata-form, the development being of the nature of free working-out, now in single, now in double counterpoint. The persistency with which the theme keeps reappearing, especially in the brilliant peroration of the movement,— cropping up again ever and anon when you think you must really have heard the last of it,— is essentially Handelian; it also reminds one strongly of the way in which Schumann was fond of working up the closing climax of some of his brilliant *Allegros* — in the overture to *Genoveva*, for instance, or the last movement of the E-flat pianoforte

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quintet, opus 44. This movement is even a more brilliant, I had almost said, a more excessive, example of the extended working-up of seemingly slight thematic material than the first movement of the *Pastoral* symphony.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings. The score bears no dedication.

RECITATIVE, "NE' TROFEI D' ALESSANDRO," AND ARIA, "LUSINGHE PIÙ CARE," FROM "ALESSANDRO" GEORGE FRIDERIC HANDEL.

(Born in Halle on Feb. 23, 1685; died in London on April 14, 1759.)

Alessandro, Italian opera in three acts, the text by Paolo Rolli, the music by Handel, was first given at the Royal Academy of Music in the Haymarket, London, on May 5, 1726. The score had been completed on April 11 of the same year. At subsequent performances the recitatives and the music of some of the minor characters were much curtailed. The air sung at this concert is in the part of Rossane, and comes early in the first act. It is an *Allegro, ma non troppo* in G major (4-4 time), with middle part beginning in E minor and ending in B minor, and *Da Capo*. The orchestral part in the edition of the German Handel-Society (Breitkopf & Härtel) is scored for first and second violins in unison, third violins and violas in unison, and unfigured *continuo*. In the second part of the aria there is nothing but the voice-part and the *continuo*, as there is also in many passages in the first part. In a MS. copy belonging to Mrs. Henschel parts for two oboes are added and the bare places in the score filled out by them and additional writing in the strings. No indication is given of the origin of these additions, which are, however, indispensable. The original text is as follows:

ROSSANE.

(*Recitativo.*)

Ne' trofei d'Alessandro trionfa ancor quest' alma:
Ma funesta Lisaura ogni mia palma.
Pur tenterò tutte d' amor le vie,
Perchè allettato il vincitore amante,
Infido altrui, sia solo a me costante.

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(*Aria.*)

Lusinghe più care, d' Amor veri dardi,
Vezzose volate su 'l labbro, nei sguardi,
E tutta involate l' altrui libertà !
Gelosi sospetti, diletti con pene,
Fra gioje e tormenti momenti di spene,
Voi l' armi sarete di vaga beltà.

The English prose of which is:

ROXANA (*Recitative*).— In Alexander's trophies this soul also triumphs: but Lisaura spoils all my reward. Yet will I try all the paths of love, so that my enticed victorious lover, faithless to others, shall be constant alone to me.

(*Air*).— Most dear blandishments, true darts of Love, fly sweetly upon my lips and in my glances, and quite rob my lover of his freedom! Jealous suspicions, delights mingled with sorrows, moments of hope 'mid joys and torments, ye shall be the weapons of covetous beauty.

GEORG EDUARD GOLTERMANN was born in Hanover on August 19, 1824, and is still living in Frankfort-on-the-Main. His father was an organist. He studied the 'cello under the younger Prell, and, in 1847–49, under Joseph Menter (father of the more famous Sophie Menter), in Munich, where he also studied composition under Franz Lachner. In 1850–52, he made concert tours as 'cello virtuoso, and a symphony of his was brought out in Leipzig in 1851. In 1852, he was appointed musical director in Würzburg; in 1853 second, and, in 1874, first Kapellmeister at the Stadt-Theater in Frankfort-on-the-Main. Goltermann is famous as a 'cellist and composer for his instrument, but has also written a goodly number of worthy compositions in other forms.

DAVID POPPER was born in Prag on June 18, 1845, and is still living. He studied the 'cello under Georg Goltermann at the Conservatorium in his native city. Since 1863 he has made concert tours as a virtuoso. He was at one time chamber virtuoso to Prince Hohenzollern, and in 1868-73 first solo 'cellist at the Vienna Hofoper. Since 1873 he has had no regular appointment, but has appeared by turns in London, Paris, St. Petersburg, Vienna, and Berlin. He has the reputation of one of the greatest living 'cellists. In 1872 he married Sophie Menter, the famous pianist, but the two were separated in 1886. Popper's compositions for his instrument are much esteemed by 'cellists.

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When dull care, by H. Lane Wilson.
Stand to your horses, by M. V. White.
Three little songs, by M. V. White.
Marching along, by M. V. White.
Come, sweet morning, by A. L.
Yea and nay, by A. L.
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Maid of Malabar, by Stephen Adams.

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LEGENDS.

Great News.

It has just been discovered that the English national anthem, *God save the King*, attributed to Lully, who was supposed to have composed it to a French text for the Demoiselles de Saint-Cyr, is not by Lully. British pride spurns this origin. *God save the King* is now by Handel; he wrote it for the English, to the consecrated English text.

There are patent discoverers of these musical mares' nests.

They have proved long ago that *Orphée* is not by Gluck, *le Devin du Village* is not by Rousseau, *la Vestale* is not by Spontini, *la Marseillaise* is not by Rouget de l'Isle; in fact, certain folk go so far as to hint that the *Freischütz* is not by M. Castil-Blaze!!!— Hector Berlioz: *Les Grotesques de la Musique.*

It is curious to note some of the legends that crystallize round great names and great works, which legends are, one by one, exploded by later historical and biographical research.

We have all heard of the famous Palestrina legend: of how, in his noted feat of "saving the Art of Music," when the art was sorely threatened by the Council of Trent, he saved it by inventing a brand new style of composition. As far as a legend can be exploded by any one man, this one was exploded by Ambros, the historian, who proved that Palestrina invented no new style at all. Perhaps I go too far in saying "proved;" for some things seem incapable of proof. It is certainly to be admitted that Ambros still stands pretty well alone among musical historians in denying the truth of this time-honoured legend about Palestrina. Still Ambros has shown that Baini, Palestrina's most notable biographer, was grossly ignorant of much of the music written during the period immediately preceding that great man, that he knew next to nothing about his great Venetian contemporary Giovanni Gabrieli,— as indeed nobody knew much about him until he was virtually discovered by Winterfeld,— and that his estimate of Palestrina's other great contemporary, Orlando Lasso, was all wrong and warped by his Italian contempt for the Flemish. That is to say that Baini's means of determining the novelty of Palestrina's style were sadly deficient, as he was patently ignorant of many of the works of other composers, a comparison with which shows that Palestrina's style was not new.

Then there is that other legend about the so-called Gregorian Chaunt

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Ambrosian Chaunt. Coussemaker came out a year or two ago with a bulky volume, proving by carefully collected documents that Gregory the Great had next to nothing, if anything at all, to do with the establishment of the "Gregorian" Chaunt.

The legend of Beethoven's saying that the first four notes of his C minor symphony represented Fate knocking at the gate has also been exploded. It was not Beethoven, but his pupil Ries, who first gave utterance to this idea; and Beethoven was most caustically sarcastic about it when he heard of it.

For years it was currently believed in Germany that Liszt's symphonic poems were orchestrated, not by the composer himself, but by Wieprecht. Many a musician, especially if he happened to be a classicist, would simply scout the idea that Liszt had scored his orchestral works himself. The origin of this curious legend seems to have been the fact that, before writing his symphonic poems, Liszt had been known only as a pianist and composer for his own instrument; when the poems came out, the scoring was found to be so masterly that it seemed impossible that it should have been the work of one who had hitherto had little or no orchestral experience. Why Wieprecht in particular was pitched upon is not quite clear; unless, indeed, Liszt may have taken some lessons in orchestration of Wieprecht, as he very well may have done, for no musician in his senses would attempt writing for grand orchestra without studying orchestration of some one. But the fact that Liszt's orchestration has a thoroughly individual aroma, unlike that of any of his predecessors and followers, seems quite enough to show that he must have scored his compositions himself. And no one doubts it today.

The story, fully believed by Berlioz, that the famous 20,000 francs given him by Paganini really came out of Paganini's pocket, has been considerably discredited of late years. One important question is, where Paganini got those 20,000 francs; for he was pretty hard up at the time, also proverbially stingy. Ferdinand Hiller seems to have been somehow in the secret; for, a while after Liszt's death, he let out that, if Liszt were alive, he could have told all about it, but surely would not have done so. It is generally believed now that a great deal of the money really came from Liszt himself. Paganini's being used, and allowing himself to be used, as a figure-head in the matter is explained by Liszt, the most charitable

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man going, being of the sort that lets not its left hand know what its right doeth, and his wishing to help the hard-up Paganini as well as the needy Berlioz: if Paganini could stand before the public as the donor, the royal gift would give him a favorable notoriety of which he stood in sore need at the time, and Berlioz would be substantially benefited as well.

Berlioz himself was at one time the subject of another legend: that, on coming out from the Odéon after seeing Harriet Smithson act Juliet, he cried out "I will make that woman my wife, and write my greatest symphony on that play!" Of which Berlioz himself afterwards wrote: "I did both things, but never said anything of the sort."

Thus does the *Ben trovato* often try its hand at writing history, and succeed in finding credence for a season, until brought face to face with the *Non è vero.*

SYMPHONY NO. 4, IN D MINOR, OPUS 120 . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810; died at Endenich, near Bonn, on July 29, 1856.)

Schumann began this symphony in 1841, before any of his others; indeed it was sketched out and nearly completed when he abandoned it to turn his hand to the No. 1 in B-flat major, opus 38; but as soon as the latter was finished, he returned to work on the D-minor, and completed it some time before the year was out. It was first given at the Gewandhaus in Leipzig, conducted from the composer's MS.; but Schumann was dissatisfied with it, and laid it on the shelf after this single performance. In

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1851 he came out with a new, remodelled version of the score, which was soon published as No. 4,—he having written the No. 2, in C major, opus 61, and the No. 3, in E-flat major ("Rhenish," or "Cologne" symphony), opus 97, in the interval,—and this remodelled version is to be regarded as the authentic one.* The original version long remained in MS., and, as there had been only one performance of it, not much was generally known about it. It was supposed that the changes made by the composer in the second version were for the most part matters of instrumentation. Some time after Schumann's death the MS. passed into the hands of Johannes Brahms, who permitted its publication a few years ago. It was then seen that the changes made in the second version were often of a very radical nature, a great deal of elaborate contrapuntal work having been cut out, to give place to a simpler, more rhythmic and dramatic treatment. The original version was first played in this country by the New York Philharmonic Society in February, 1892, and in this city by the Boston Symphony Orchestra on March 11 and 12 of the same year. It was given more as a matter of biographical-historical interest than for any other reason, for the second version is, after all, the only authentic one. The second version is played at this concert.

The full title of the work, on the title-page of Breitkopf & Härtel's edition, is: "Symphony No. IV. D minor: Introduction, Allegro, Romanza, Scherzo, and Finale in one movement (*in einem Satze*)." This indicates that, as in Mendelssohn's "Scotch" symphony, all the movements are to be connected and played without intervening waits. The tempo-marks at the head of each movement are in German, other expression-marks and indications of transient modifications of the tempo in the usual Italian.

The first movement begins with a slow introduction, *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), in which the full orchestra (without trombones) carries out a serious, contrapuntal figure in pure polyphonic treatment. Toward the end a spiral figure in sixteenth-notes makes its appearance in the first violins, and is briefly worked up in a short *strin-*

*The following notice is printed on the fly-leaf of Breitkopf & Härtel's edition of the full score:

"The sketch of this symphony was made as early as 1841, shortly after the first in B-flat major; but it was not fully instrumented until January, 1851. This remark has seemed necessary, as two more symphonies numbered 2 and 3, appeared later, which would consequently be the 3rd and 4th by the dates of their composition."

There is an evident error here; for the symphony (in its first version) could not have been publicly performed in 1841 unless it had been fully instrumented. The publication of the Brahms MS. of this first version sufficiently proves this also.

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gendo passage in 2-4 time, leading directly to the main body of the movement, *Lebhaft* (*Vivace*) in D minor (2-4 time).

This begins immediately with the stern, passionate first theme, which is based on the spiral figure already heard in the introduction. This theme is briefly developed for fourteen measures, ending with a definite cadence in the tonic. Then follows a far longer second period, in which the same spiral figure is developed again in a wholly different, more imitatively contrapuntal, way, the tonality very soon changing to the relative F major; in this period (which is thirty-three measures long) the treatment of the principal figure somewhat passes the bounds of thematic development, and assumes the character of actual working-out. Then follows a shorter conclusion-period (of eleven measures) in F major, beginning with a short melodic development of another figure from the first theme, and ending with passage-work on the principal spiral figure. This closes the first part of the movement, which is repeated. It will be seen from this analysis that this first part apparently entirely liberates itself from the laws of the sonata-form; for there is no real second theme nor conclusion-theme. But the irregularity is more apparent than real; if the letter of the form is to a certain extent disobeyed, the spirit of the form is sufficiently definitely carried out. The three successive periods I have mentioned, the first of which is in the tonic D minor, and the second and third in the relative F major, contain three successive developments of the first theme, which developments are so distinctly different in character that they may well be accepted as representing the regulation three themes of a symphonic movement.

The free fantasia carries on the working-out of the theme, now on the scheme of the second period, now on that of the first, a noteworthy effect being produced by bringing in a new, solemn counter-figure played by the trombones in unison; it is also to be noted that, in the course of the working-out, some quite new rhythmical figures are evolved from the theme, and worked out side by side with the principal spiral one. After sixty measures of this work, we meet with a new and unexpected feature: an actual *cantabile* "second theme" (plainly derived from the first, though it be), the first phrase of which is in F major, and the second in D minor. It is first given out by the first violins, flute, and oboe, and then carried on by the oboe and clarinet, its development being interrupted

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every now and then by a return of the spiral figure. From this point to the end the movement is wholly irregular, there being no third part to it. The only hint of a returning period is that at one point one of the earlier portions of the free fantasia itself is taken up again and repeated almost note for note; this longish passage (in which the trombone counter-figure makes its appearance, and which ends with the entrance of the new "second theme") began the first time in E minor, then modulated to D-flat major, ending with a modulating half-cadence to F major. This second time it begins in G minor, modulates to E major, and ends with a half-cadence in G-sharp major (A-flat major); it will be seen that the succession of keys corresponds exactly. But this is the only case in the whole movement of a period being repeated; from the end of the first part the movement is really all free fantasia up to the beginning of the coda, which sets in *fortissimo* in the full orchestra in D major, in which key and mode the movement ends.

The second movement, Romanze: *Ziemlich langsam* (*Un poco lento*) in D minor (3-4 time), is in a favorite form of Schumann's, that of a simple romanza with contrapuntal intermezzo. It begins with a slow, mournful melody sung by the oboe and first 'celli in octaves to a simple accompaniment in *staccato* chords in the other strings *pizzicati* and the clarinets and bassoons. This melody is in the Gregorian Hypodorian mode (the scale of D minor with a major sixth and minor seventh degree, based on its dominant, A). Then comes a short intermezzo in A minor in which the contrapuntal work in the introduction of the first movement reappears, ending with the closing phrases of the romanza melody, as a sort of refrain. This is followed by a return of the contrapuntal intermezzo in D major, a solo violin ornamenting the upper voice in the harmony with elaborate figural embroidery in sixteenth-note triplets. A second return of the romanza, with somewhat richer instrumentation, brings the movement to a close on the dominant A major chord.

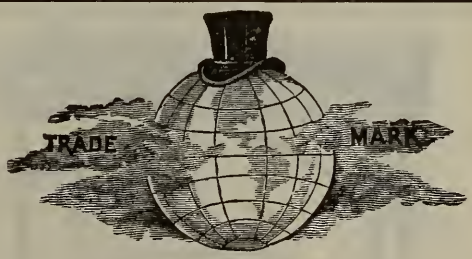
The third movement, Scherzo: *Lebhaft* (*Vivace*) in D minor (3-4 time), is quite regular in form, consisting of two repeated sections of sixteen and forty-eight measures respectively. Contrapuntal imitations abound in it;

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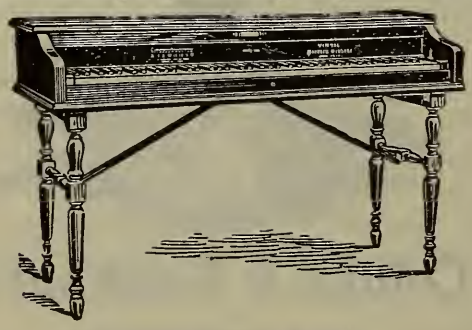
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the theme, as first presented, is of a peculiarly stern, almost ferocious character, but unbends considerably in some of the developments of the second section. But, upon the whole, it forms a good counterpart to the theme of the first movement. The Trio, in B-flat major (3-4 time), consists of a succession of eight-measure phrases, given out in full harmony by the wood-wind and lower strings, the melody being figurally embroidered by the first violins. Although the rhythmic formation of these phrases is essentially regular, they all being just eight measures long, the fact of each phrase beginning on the third beat of its first measure (with all the voices tied to the first beat of the next one), and ending on the third beat of the eighth, makes the rhythm sound peculiarly halting; each phrase seems to stop short suddenly, as if afraid of stumbling over something. After the Trio the Scherzo is repeated; after which repetition the Trio returns once more and closes the movement with a free coda.

The fourth movement opens with a slow introduction, *Langsam* (*Lento*) in D minor (4-4 time), which begins *pianissimo* with a close *tremolo* in the second violins and violas, over which the first violins keep insisting on the spiral figure of the first movement, while the trombones and clarinets keep coming in with reminiscences of another figure from the same movement. A short *stringendo e crescendo* passage leads to a *forte* hold on the chord of the dominant 7th.

The main body of the movement, *Lebhaft* (*Vivace*) in D major (4-4 time), begins with the whole orchestra in *fortissimo* on the first theme. The thesis of this theme is taken directly from the phase of the theme of the first movement which we find in the free fantasia at the point in the repeated passage, mentioned in my analysis of that movement, where the modulation to D-flat major comes the first time. Both the spiral figure and a certain march-like rhythm are unmistakably recognizable; it is essentially the theme of the first movement over again. Its brief development is followed by a more *cantabile* first subsidiary in the relative B minor (passage-work on a single phrase), which leads to the enchanting, buoyant second theme in the dominant A major, given out by the strings and wood-wind. This second theme is developed at considerable length, and is followed by some subsidiary passage-work leading to a grimly-imposing almost terrible conclusion-theme in the same key, in which harsh dissonances are successively prepared and resolved in the trombones, horns, and trumpets against rising scale-passages in the strings and wood-wind. The



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White Heath Peaches	.28	3 30
Yellow Crawford Peaches	.28	3.30
Sliced Peaches	.30	3.50
White Ox Heart Cherries	.33	3.75
Bartlett Pears	.28	3.30
Apricots	.25	2.90
Peeled Apricots	.30	3.50
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SAN JOSE.

	Can.	Doz.
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Lemon Cling Peaches	.20	2.35
Damson Plums, Egg Plums, Green Gage Plums, Golden Drops	.18	2.00

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	Can.	Doz.
Lemon Cling Peaches	$0.60	$7.00
White Cherries	.75	8.50
Bartlett Pears	.60	7 00
Apricots	.55	6 15

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first part of the movement closes with a return of the rhythm of one of the figures of the first theme, and is then repeated.

The free fantasia begins with an orchestral effect which one almost suspects Berlioz must have heard, before writing his famous fire-flashes in the *Menuet des feu-follets* in the *Damnation de Faust.** It then goes on to the most elaborate and pertinacious contrapuntal and fugal working-out of a rhythmical figure from the first theme, leading at length to a briefer and simpler working-out of the first subsidiary. Then comes the joyful second theme in the tonic, D major. Here is really the beginning of the third part of the movement, the return of the first theme and the first subsidiary being irregularly omitted. From this point we have an almost note-for-note repetition of the corresponding portion of the first part, only now in the tonic. The coda begins with a return of the "fire-flashes," when suddenly a wholly new *catilena* of the most grandiose-passionate character appears in the violas, clarinets, and bassoons, and is concisely developed with stronger instrumentation, until a short *Schneller* (*Più moto*) in 2-2 time brings the movement to an end with some brilliant passage-work.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 valve-trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

*This would have seemed possible if the dates in Berlioz's *Mémoires* had been correct. He dates his first visit to Germany "1841–42," saying that he started on his trip "a few days after" the grand festival conducted by him at the Opéra in Paris, which festival was given on November 1, 1840. His itinerary in Germany was: Mainz, Frankfort, Stuttgart, Hechingen, Mannheim, Weimar, Leipzig, Dresden, Leipzig again, etc.; so that he might well have been in Leipzig at the time of the first performance of the original version of Schumann's symphony. Unfortunately for all this, Edmond Hippeau has established beyond all doubt that Berlioz was wrong in his dates. Marie Récio (afterwards Berlioz's second wife) took Mme Stoltz's part of Isolier, in Rossini's *Comte Ory*, at the Académie de Musique in Paris very shortly before January 30, 1842 — on which date the criticism on her performance appeared in the *Journal des Débats* (Berlioz's paper). Hippeau says, in his *Berlioz intime:* "She did not keep the part long. I see that Mme Stoltz retook it from her in April, on Mme Dorus-Gras's return. . . . It was in this year that Mlle Récio decidedly dragged Berlioz from his home: she went with him on his first journey abroad. She sang at the first concert he gave in Brussels in the latter part of September." Berlioz stopped in Brussels on his way to Frankfort. In one of Ferdinand Hiller's note-books there is a note, dated January 16, 1843, in which he speaks of having just returned to Frankfort and meeting Berlioz there. So Berlioz could not have got to Leipzig earlier than 1843. On the other hand, the second performance of Schumann's symphony (second version) did not take place until 1851; and the *Damnation de Faust* was already written and performed in 1846. So it is impossible that Berlioz should have got the idea of this orchestral effect from Schumann. It is, however, a curious coincidence; for the effects I speak of, in *Faust* and the symphony, are very much alike, and moreover I know of nothing at all resembling them in any other orchestral composition.



(Born in Salem, Mass., on March 5, 1853; still living in Boston.)

The text of these songs is as follows: —

ELAINE'S SONG.

Sweet is true love tho' given in vain, in vain;
And sweet is death, who puts an end to pain:
I know not which is sweeter, no, not I.

Love, art thou sweet? then bitter death must be:
Love, art thou bitter? sweet is death to me.
O Love, if death be sweeter, let me die.

Sweet love, that seems not made to fade away,
Sweet death, that seems to make us loveless clay,
I know not which is sweeter, no, not I.

I fain would follow love, if that could be;
I needs must follow death, who calls for me;
Call, and I follow, let me die.

ALFRED TENNYSON.

IRISH FOLK-SONG.

You'll wander far and wide, dear,
But you'll come back again;
You'll come back to your father
And your mother in the glen.
Although we may be lyin'
'Neath the heather grasses then,
You'll be comin' back, my darlin'!
Ah!

You'll hear the wild birds singing
Beneath a brighter sky;
The roof-tree of your house, dear,
It will be broad and high;
But you'll hunger for the hearthstone
Where, a child, you used to lie,—
You'll be comin' back, my darlin'!
Ah!

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Rubinstein's opera, *Der Dämon*, was first given in the original Russian at the Marie Theatre in St. Petersburg on January 25, 1875. The text is by Viskovatoff, after Lermontoff's poem of the same title. The opera was given in German at Hamburg in 1880, and in Italian at Covent Garden in London on June 21, 1881. The two movements from the ballet, given at this concert, were selected and arranged for concert performance by the composer. They are as follows: —

I. First dance (men alone, afterwards one girl), *Allegro non troppo* in B-flat major (2-4 time). After a short *pizzicato* introduction in the strings, the dance begins: a curious little figure in the violins and violas in unison, interspersed with repeated F's in the horn, afterwards in the clarinet and bassoon, is the principal theme of this movement. It is worked out at considerable length, until the movement changes to *Meno mosso* in G minor, when the girl appears on the stage. Here we come to the rather plaintive second theme, given out by the 'celli, the augmented intervals of which give it something of an Oriental character. The working-out of these two themes, which is quite extended, constitutes the whole of the movement.

II. Second dance (a girl alone), *Allegretto* in F major (3-4 time). The principal theme of this movement is given out by the violas, and remains with them for almost the whole of the first part of the movement. It is in a curiously syncopated rhythm, and might easily be taken by the ear to be in 6-8, instead of in 3-4, time. Later on it passes into the first violins, against a *cantabile* accompanying phrase in the bassoon, which leads to a second theme in the wood-wind and horns, while the first violins keep up the oddly syncopated rhythm of the first. Then the violas take up the first theme again, and a short *animato* passage brings the whole to a close. The orchestration in both these selections is, for the most part, exceedingly moderate.

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PROGRAMME.

Beethoven - - -	Three Movements of the Ninth Symphony
Beethoven - - - - -	Overture to "Leonore," No. 3
Saint-Saens - - - - -	Concerto for Pianoforte, No. 4
Berlioz - - - - - -	Overture, "Carnaval Romain"

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Saturday Matinee, February 26.

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Monday Evening, February 28.

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MMES. GADSKI, STAUDIGL; MM. FISCHER, KRAUS, STEHMANN, RAINS, BREUER, STAUDIGL, VAN HOOSE. Conductor, DAMROSCH.

Wednesday Evening, March 2.

SIEGFRIED.

(IN GERMAN.)

MMES. NORDICA, TORONTA; MM. KRAUS, STEHMANN, BISPHAM, BREUER, RAINS. Conductor, DAMROSCH.

Thursday Evening, March 3.

ROMEO ET JULIETTE.

(IN FRENCH.)

MMES. MELBA, TORONTA, VAN CAUTEREN; MM. IBOS, CAMPANARI, BOUDOURESQUE, STEHMANN, RAINS, VAN HOOSE, VIVIANI. Conductor, BIMBONI.

Friday Evening, March 4.

DIE GÖTTERDÄMMERUNG.

(IN GERMAN.)

MMES. NORDICA, BARNA, TORONTA, MATTFELD, STAUDIGL; MM. KRAUS, FISCHER, STAUDIGL. Conductor, DAMROSCH.

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= = PROGRAMME = =

SCHUMANN Quartet in A major, Op. 41, No. 3

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Third Recital, Thursday evening, March 31, 8 o'clock.

PROGRAMME.

DITTERSDORF, CARL Quartet, E-flat major
BEETHOVEN Trio, Op. 70, No. 2, E-flat major
DVOŘÁK Quintet, Op. 81, A major

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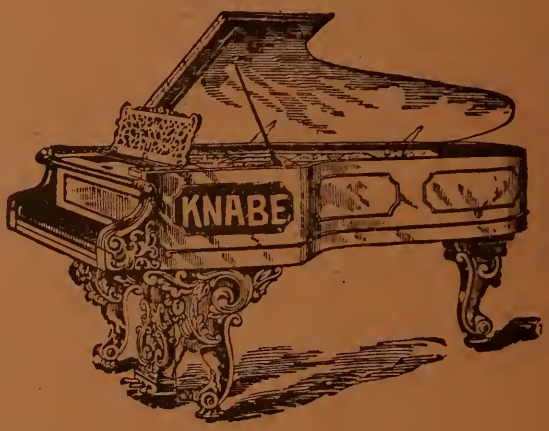
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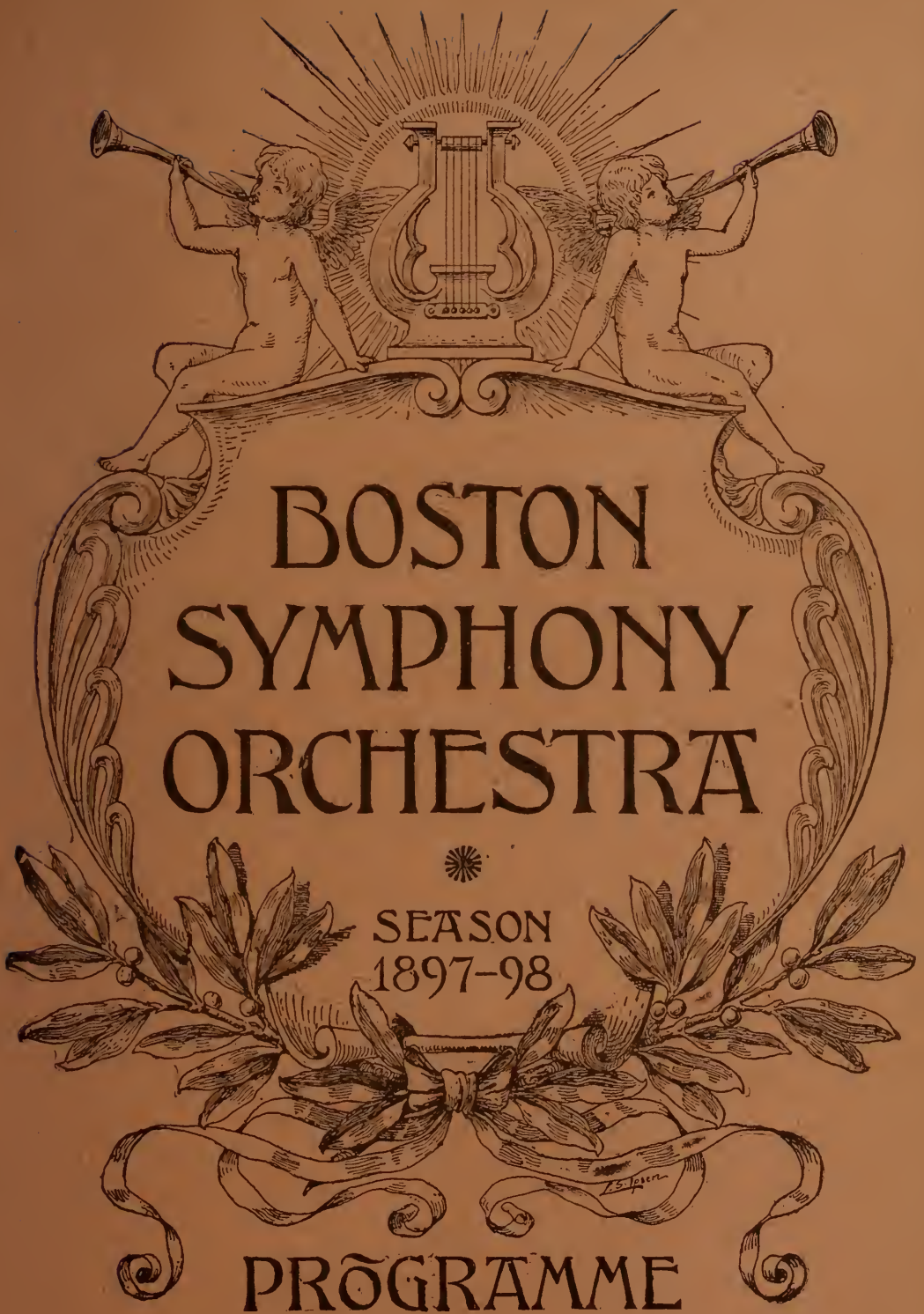
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PROGRAMME.

Ludwig van Beethoven – Three Movements from Symphony No. 9, in D minor, Op. 125.

I.	Allegro, ma non troppo, un poco maestoso (D minor)	2-4
II.	Molto vivace (D minor)	3-4
	Presto (D major)	2-2
III.	Adagio molto e cantabile (B-flat major)	4-4

Ludwig van Beethoven – – Overture to "Leonore" No. 3, Op. 72

Camille Saint-Saëns – Concerto for Pianoforte, No. 4, in C minor, Op. 44

I.	Allegro moderato (C minor)	4-4
	Andante (A-flat major)	4-4
II.	Allegro vivace (C minor)	2-4 (6-8)
	Andante (C minor)	4-4
III.	Finale: Allegro (C major)	3-4

Hector Berlioz – – – Overture, "The Roman Carnival," Op. 9

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Three Movements from Symphony No. 9, in D minor, Opus 125.

Ludwig van Beethoven.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

Beethoven's ninth symphony, with final chorus on Schiller's *Ode to Joy*, was written in 1823, and the score dedicated to Friedrich Wilhelm III., king of Prussia. The work was first performed at the Kärnthnerthor-Theater in Vienna on May 7, 1824.

The first movement, *Allegro, ma non troppo, un poco maestoso* in D minor (2-4 time), opens with a soft rustling on the bare 5th A-E in the second violins, 'celli, and horns, against which the first violins, violas, and double-basses keep repeating more and more hurriedly a fragment of the principal theme of the movement. This goes on in *crescendo* for sixteen measures; then the full orchestra launches out in *fortissimo* upon the theme itself, in unison and octaves, in the tonic D minor. As soon as the theme has been completely set forth, the soft rustling fifths and sporadic fragments of its first figure return, now in the tonic (D-A), and are followed by a second exposition of the theme in the submediant, B-flat major. Now we come upon an irregularity, perhaps I should rather say a novelty, in the form. Although the movement, as a whole, is strictly in the sonata-form, the plan of its first part — and consequently of its third part also — is new. The regular subdivisions of a symphonic first part: first theme, second theme, and conclusion theme, with their respective subsidiaries, are nowhere to be recognized; in their stead we find a continuous melodic development which takes up the whole of the first part of the movement. To be sure, this long continuous development divides itself up into several distinct periods,— eight in number,— each one of which periods is recognizable as a separate theme. But there is no such contrast in character between these eight themes as one finds, say, between the energetic first theme, the *cantabile* second theme, and the passage-work subsidiaries in most symphonic first movements; neither are the separate themes very distinctly

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rounded off and melodically complete in themselves. One flows into the other so naturally, each successive one growing out of the preceding one, that, with all their difference in melodic and expressive character, they appear to be but successive sections of one great melodic development.

This extended first part is followed by a long and exceedingly elaborate free fantasia. The third part begins *fortissimo* in the full orchestra with a single return of the principal theme in the tonic; only, instead of the introductory rustling 5th D-A, we now have a chord of the 6th (F-sharp, D, A) in the major mode; the theme itself comes however in D minor. The subsequent development of this third part is a quite regular repetition of the first, with the usual differences of key. The movement ends with a long and elaborate coda, which, according to Beethoven's later wont, is essentially a second free fantasia, in which the themes are worked out in a new way. An exceedingly dramatic peroration on a march-like variant of a portion of the principal theme over a chromatic bass brings the movement to a close in the tonic D minor.

The second movement, *Molto vivace*, in D minor (3-4 time), is really a scherzo, though not called so in the score. This famous scherzo, which is enormously extended in its development, is built on three leading themes, the peculiar rhythm of the "dotted-triplet" being prominent — either in melody or accompaniment — through them all. The first, or principal, theme begins with this rhythm, but relinquishes it for even triplets in quarter-notes after the first measure; but, as the theme is treated in *fugato*, the dotted-triplet rhythm is reasserted with the entrance of each successive voice. The second theme is a more *legato* melody, which the wind instruments, as it were, construct for themselves out of some tricksy play the strings make with the triplet rhythm. The third is a bold, buoyant theme in 3rds and 6ths, played by the wind instruments against a persistent assertion of the dotted-triplet by all the strings in organ-point. A welcome variety is made in the long working out of this scherzo, by an occasional

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The Trio of the Scherzo is a *Presto* movement in D major (2-2 time) on a short theme which bears some resemblance to that of the Finale, on the *Ode to Joy*, and is pitted against a curious, almost grotesque, little counter-theme, taken from a Russian peasant dance. It, too, is developed at great length. Both the scherzo and the trio are twice repeated, in alternation with each other.

The third movement, *Adagio molto e cantabile* in B-flat major (4-4 time), is in a form absolutely original with Beethoven; it might be described as a double theme with variations. After two introductory measures, in which the successive entrances of the two bassoons and clarinets have been described as "four drops of melody dropping into the harmony like as many drops of water," the strings announce the divine *cantilena* of the first theme, the concluding measure of each successive phrase of which is repeated by the clarinets, bassoons, and horns, until after the fourth phrase these wind instruments go on to add a sort of melodious coda to the theme, accompanied by swept *staccato* chords in the strings. This little coda, however, does not come to a complete cadence, but fades away, as it were, in a modulation to B major, in which key the second theme (*Andante moderato*, in 3-4 time), a melody of far lighter character and the persistently syncopated rhythm of which is noteworthy, is given out, first by the second violins and violas, various wind instruments coming in later to add richness to the coloring.

Nothing could be in stronger contrast than these two themes: the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing; the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical

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connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first.

With a return to *Tempo primo* comes the first variation of the first theme, a florid figural variation in the first violins, against sustained harmonies in the clarinets and violas, and alternating *staccato* chords in the horns and the second violins and 'celli *pizzicati;* the concluding measure of each successive phrase is repeated — not in melodic variation, but quite as at first — by the clarinets, bassoons, and horns, just as when the theme itself was given out. This variation ends exactly as the theme itself did, only that the modulation is now to G major. Now the *Andante moderato* (3-4 time) returns once more, and with it the second theme which is repeated, but in no proper sense varied, by the flute, oboe, and bassoons, to an accompaniment in the strings. It dies away at the end, as before, modulating this time to E-flat major, and is heard of no more. This second theme is merely a twice recurring episode in the movement; it plays no part in the working-out, it is not varied (save in the matter of instrumentation), but only makes its two appearances and then departs for good and all! Its sole mission seems to be to give us two moments of bright, cheerful sunshine in an otherwise profoundly thoughtful and deeply emotional movement.

With the return to *Adagio* (4-4 time) we come to the second variation of the first theme,— a deeply thoughtful and solemn contrapuntal variation in E-flat major (turning at last to G-flat major) in the wind instruments, accompanied by sporadic rhythmical *pizzicato* notes in the strings. A luminous transition to B-flat major brings in the third variation (*Lo stesso tempo*, 12-8 time), in which the wood-wind now chant the theme in almost its original form, whilst the first violins play a still more elaborate figural variation on it than they did before. The little responses to each succes-

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sive phrase in the clarinets, bassoons, and horns still persist, while the second violins and violas, alternating with the 'celli and double-basses, keep up a rhythmically pulsating *pizzicato* accompaniment. This variation, too, dies away like the theme itself, but now to be followed by a long and elaborate coda. This coda is ushered in by some loud strokes of the whole orchestra on the tonic and dominant of E-flat major, like a stern trumpet-summons. It is answered by some hushed, solemn contrapuntal imitations on the opening figure of the first theme in E-flat minor; these, however, soon give way to a further development, rather than a variation, of the first theme in B-flat major, sung by the wind instruments against flowing passages in sixteenth-notes in the first violins. The stern summons sounds forth once more, and is again replied to by solemn minor harmonies, which again give way to the further melodious development of the first theme, which goes on with hardly another break to the end of the movement.

These three movements are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, 3 trombones being added in the Trio of the second movement. Throughout the second movement the kettle-drums are tuned to the octave F-F.

Overture to "Leonore," No. 3, Opus 72. Ludwig van Beethoven.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. I., II., and III., to "Leonore," and overture in E major, No. IV., to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,—the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows:—

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Overture No. 1, composed in 1805.
Overture No. 2, composed in 1805.
Overture No. 3, composed in 1806.
Overture No. 4, composed in 1814.

But under Op. 138 we find the following: Overture to the opera "Leonore" (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1. So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No. 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. I. If it was written in 1805, it was written certainly before the (so-called) No. III., and probably also before the (so-called) No. II., and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. II. and III., it was an afterthought of the composer's, and its merely posthumous publication is not so certainly

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to be accounted for in the same way, although Beethoven's writing still a fourth overture after it, in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's Cyclopædia of Music and Musicians says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

Indeed, all external evidence now points to its having been written after the (so-called) Nos. II. and III., and to its being properly No. III., and not No. I. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. I. was considered too long in Beethoven's day, and the [so-called] No. II. too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. II. into No. III. (both these overtures are built upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. III. as to put out this far lighter No. I. They thus find the

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internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,— a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "In des Lebens Frühlingstagen," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. II. and III. (to retain the old numbering for the present); in the overture No. I. it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. II. and III., but as an *adagio* episode in the middle of the *allegro con brio* in No. I. Still, the fact remains that there is an alteration (in key at least) in this phrase in No. I. which does not appear either in No. II. or No. III. But this is not all: apart from an intercalated measure which we find in the overtures Nos. I. and II., but not in No. III., there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures Nos. I. and III., but which are not found in No. II. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the original form is the latest. Now, it is just in this overture No. I. that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. II. and the two important melodic changes we find in the overture No. III. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. II. it is given to the clarinets,



bassoons, and horns, with accompanying parts for the violins, violas, and 'celli; in No. III. it is given to the clarinets and bassoons, with accompanying parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones; in No. I., it is given to the oboes, clarinets, bassoons, and horns, without strings. Now, of all these three versions, that in No. I. sounds decidedly the clearest and best to the present writer's ear: both in No. II. and No. III. the passage sounds rather muddy and confused, in No. I. it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. I. version was written at least after the No. II., while the superior effect of the instrumentation indicates that it was written after No. III.

And to prove that the No. I. was written after the No. II. is quite enough to demolish all the "internal evidence" against its being written after the No. III., for this evidence is based wholly on the idea of its being impossible that Beethoven should have descended from the heights of tragic grandeur of Nos. II. and III. to the lighter vein of No. I. Such a descent was no more "impossible" after No. III. than after No. II. As for myself, I have never been able to see that this argument of "impossibility" could in the least hold water. As an overture to the opera, this No. I. is really an improvement upon Nos. II. and III.; and Beethoven evidently saw it to be so, for he afterwards wrote the No. IV., in E major, in very much the same vein. As heroic-dramatic compositions embodying the ground idea of the opera in a highly idealized form, the overtures Nos. II. and III. are incomparable; but, as an introduction to the opera, one of them is as much out of place as the other. Either of them is wholly out of keeping with the light-comedy vein of the opening scenes, which seem all too light after such portentous thundering. But the overtures Nos. I. and IV. introduce the work to perfection, and leave the tragedy and storm and stress to appear in their proper place in the course of the drama itself.

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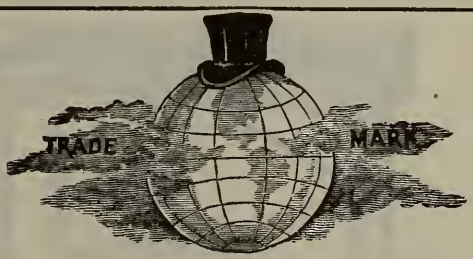
overtures,— a somewhat foolish title; for, great as it is, it is perhaps no greater than the overture to "Coriolan." No work stands on an absolutely isolated pinnacle of supremacy. It begins with one of Beethoven's most daring harmonic subtleties; the key is C major; the strings, trumpets, and kettle-drums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoon, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B minor, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by the strings and two sustained notes on the first and second trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen," in the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark; the search grows more animated, the double-basses and wind instruments join in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached: the basses alone lead on to the tonic, and, with the *allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo*, in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double-basses. It rises ever higher, *crescendo e*

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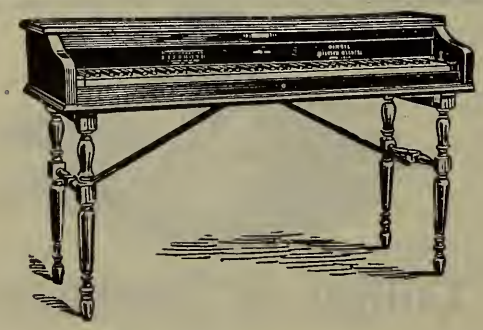
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sempre più crescendo, the wooden wind chiming in until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling onward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant: all the strings (double-basses included) and all the wood-wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now blowing its fiercest, up to half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,— a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working-out is singularly original: the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in parts of his overture "Meeresstille und glückliche Fahrt." This working-out consists almost wholly in alternating a pathetic, sobbing figure taken from the second theme and played, now in octaves, now in thirds, by the wood-wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,— Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*"— first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original: it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo: he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an un-



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looked-for reprieve, his whole being is literally *emptied* of emotion, and he can only — whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a *coda* as even Beethoven ever wrote.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

Concerto for Pianoforte, No. 4, in C minor, Opus 44.

Camille Saint-Saëns.

(Born in Paris on Oct. 9, 1835; still living there)

This concerto, if not so generally known as the composer's more famous one in G minor, No. 2, must certainly rank next to it in his works in this form. It was first played in Boston many years ago, by Mr. John Preston, at one of the symphony concerts of the Harvard Musical Association. Like most of Saint-Saëns's concertos, it departs considerably from the traditional form, which is none other than the sonata-form. The regular first movement of this form is absent, the work beginning with a sort of free prelude, *allegro moderato*, in C minor, in which a simple theme of eight measures is given out alternately by the orchestra and the pianoforte, treated now contrapuntally, now in a free preluding (*frei phantasirend*) vein, somewhat after the fashion of a cadenza: this is to be regarded merely as an introduction, and soon leads to the main body of the movement, as *andante* in A-flat major. Soft, mysterious harmonies in the orchestra, embroidered with flowing, wavy arpeggi on the pianoforte, lead to the principal theme, a simple *cantabile* melody, treated at some length, and adorned with every sort of ornamental work of which the pianoforte is capable.

The second movement begins with a lively, tricksy *scherzando* in C minor, in which the theme of the prelude to the first movement reappears in a quicker *tempo*. This, like many of Saint-Saëns's *scherzando* movements,



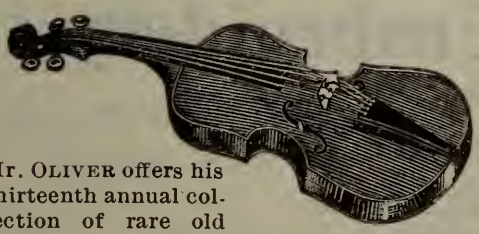
shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences,—to that of Mendelssohn, on the one hand, and of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be. A short *andante*, in which reminiscences of the first movement reappear, leads to the *finale*, a bright, energetic *allegro* in C major (3-4 time), in which a simple theme of rather a folk-song character is worked out with immense energy and dash in a form approaching that of the rondo. The whole concerto shows the better side of the modern French muse in its conciseness and solidity of style, its variety and brilliancy of coloring, and a certain masterliness which is peculiarly Saint-Saëns's.

OVERTURE, "THE ROMAN CARNIVAL," OPUS 9 . . HECTOR BERLIOZ.

(Born at la Côte-Saint-André (Isère), France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

The subtitle of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*, immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E in the horn,

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which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettledrums, triangle, and tambourines, strike up softly a lively dance-rhythm,— as of dance-music heard in the distance,— while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,— like a sudden irruption of a torch-bearing crowd into the silent square,— the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

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Saturday Evening, March 12, at 8.00 o'clock.

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Mendelssohn – – Overture, "Calm Sea and Prosperous Voyage"

Rimsky-Korsakoff – – – – – Symphony, "Anthar"
(First time.)

Tschaikovsky – – – Symphonic Poem, "Francesca da Rimini"

Wagner – – – – – Prelude to "Die Meistersinger"

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THURSDAY EVENING, MARCH 10.

Wagner's Opera, "**LOHENGRIN**" (in German).

ELSA,	GADSKI	KING HENRY,	FISCHER
ORTRUD,	STAUDIGL	TELRAMUND,	BISPHAM
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LOHENGRIN,	KRAUS		

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SHEPHERD,	MATTFELD	BITEROLF,	STAUDIGL
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BEETHOVEN Trio, Op. 70, No. 2, E-flat major
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1. TRIO, D minor, Op. 32 (in memory by C. Davidoff), . . . ARENSKY
 (*a*) Allegro. (*b*) Scherzo. (*c*) Elegia. (*d*) Allegro moderato.
2. (*a*) "ISLAMEY" (Dance of the Dervishes), Oriental Fantasia, BALAKIREFF
 (*b*) ETUDE, "La Nuit," GLAZOUNOFF
 (*c*) PRELUDE, Op. 3, RACHMANINOFF
 (*d*) ETUDE, Op. 31, } ARENSKY
 (*e*) "ESQUISSE," No. 1, }
 (*f*) "COMPLAINTE," Nocturne, TSCHAIKOWSKY-SILOTI
 (*g*) PARAPHRASE on Themes from "Onegin," TSCHAIKOWSKY-PABST
3. (*a*) ETUDE, D-flat major, } LISZT
 (*b*) CONSOLATION, No. 5, }
 (*c*) FANTAISIE, }
 (*d*) ETUDE, No. 3, Op. 10, }
 (*e*) BALLADE, A-flat, } CHOPIN
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Second Viola, Mr. MAX ZACH.

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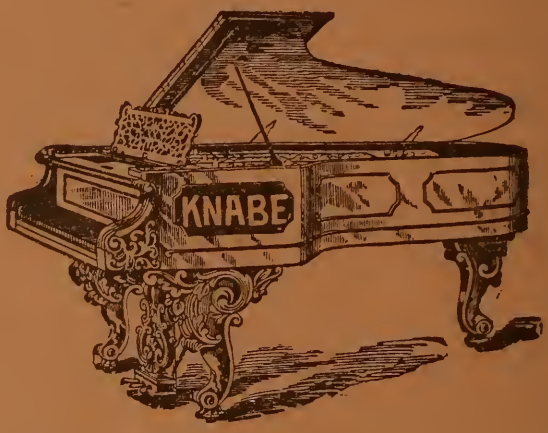
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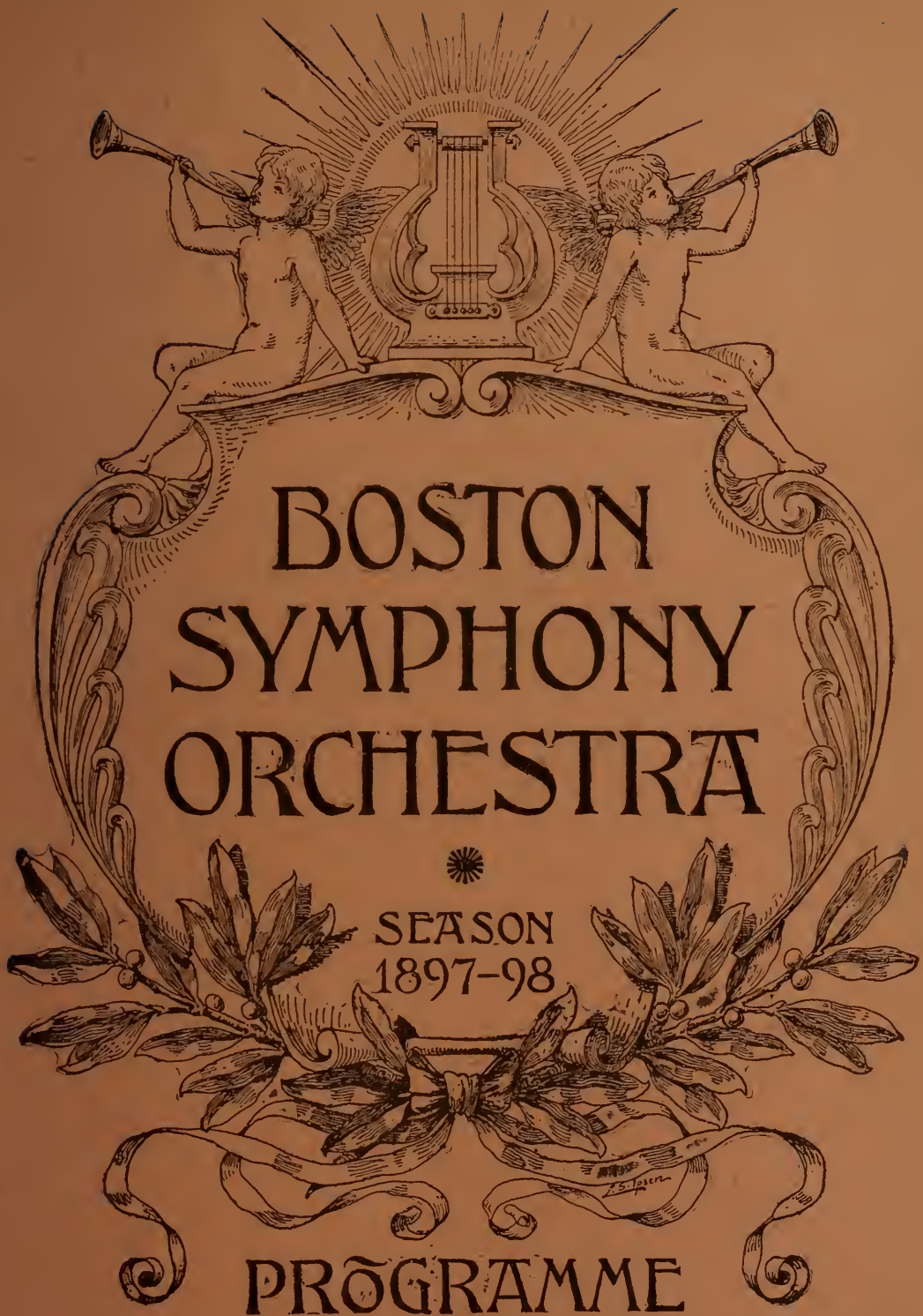
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PROGRAMME.

Felix Mendelssohn-Bartholdy – Overture, "Sea-calm and Prosperous Voyage," Op. 27

Nicolai Rimsky-Korsakoff – – Symphony No. 2, "Antar," Op. 15

I.	Largo (F-sharp minor)	4-4
	Allegretto vivace (F-sharp major)	6-8
II.	Allegro (E major)	2-2
III.	Allegro risoluto alla Marcia (D major)	4-4
IV.	Allegretto vivace (D major)	6-8
	Andante amoroso (D-flat major)	2-4

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Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

This concert-overture was written in 1828, and the score published in 1835. The once usual translation of the title, "Calm Sea and Happy Voyage," does not quite convey the meaning of the original German, "*Meeresstille und glückliche Fahrt.*" The composition, although strictly in the overture-form, presents a succession of two tone-pictures of utterly different things. The slow introduction (*Adagio*, in D major, 4-4 time) paints in tones a dead calm at sea; the main body of the overture (*Molto allegro vivace*, in D major, 2-2 time) painting the ship's prosperous voyage in a fair breeze, ending with a short coda (*Allegro maestoso*, in D major, 4-4 time) representing the coming into port, dropping anchor, and the salutes to and from the shore.

The introduction is based mainly on a theme which appears later in the main body of the work. As a picture of a dead sea-calm, it is one of the most vivid in all tone-painting; as a certain commentator once said of it, the music "makes you feel the lazy rolling of the vessel; you can almost smell the bilge-water!" It ends with some flute-calls which have been variously interpreted; are they "whistling for the wind," the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?

With the main body of the overture a breeze springs up; some more and more vivacious passage-work — the syncopated F's on the horn at the beginning might be taken as suggestive of a fog-horn, were it not that the preceding *Adagio* has plainly been all bright sunlight — leads up to a climax, after which the first theme sets in *piano* in the wind instruments, accompanied by the strings *pizzicati;* in the second member of this theme the opening figure of the introduction is recognizable (all the strings in unison and octaves), alternating with flowing *arpeggj* in the flute and clari-

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nets. This theme is especially suggestive of the gurgling and sparkling of the water along the ship's side, while she sails fast in a fair breeze. Some brilliant passage-work leads to a *fortissimo* repetition of the theme by the full orchestra, and the first subsidiary, which is treated in imitation by the first violins and basses, in A major. A series of diminishing trills, alternating between the strings and wood-wind, lead to the entrance of the second theme in A major, in the 'celli, later in the wood-wind, in which we again recognize a modification of the initial figure of the slow introduction. After the theme has been taken up and carried through by the strings, some passage-work leads to the conclusion-theme, a set of loud calls on tonic and dominant in the horns, trumpets, and kettle-drums. The free fantasia runs mostly on the first subsidiary and the second theme, which are worked out much in the manner employed by Beethoven in his overture to *Leonore*, No. 3, long-held harmonies in the full orchestra alternating with repetitions of a figure from one or the other of the themes by separate instruments or small groups of instruments. The third part of the overture is considerably stunted, the second theme being entirely omitted from it; it soon merges into the coda, in which all the realistic items of dropping anchor, trumpet and cannon salutes from the ship, re-echoed by horn-calls from the shore, etc., etc., are depicted with marvellous ingenuity. The ship's slowly and majestically sliding into the dock and coming up to the wharf, in the last three measures, may be called a gem of musical imagery in itself.

Mendelssohn is said to have written and scored this overture before he had ever seen the sea; if so, the descriptions he had read of it stood him in wondrously good stead; for there is not a note in the work that is not redolent of the ocean. The overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon and serpent * (the latter being now replaced by a bass-tuba), 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

* The now obsolete serpent was a wind instrument made of wood and covered with leather; it had an open mouthpiece, and is therefore to be classed as a brass instrument, notwithstanding the material of which it was made. Its serpentine tube — whence its name — was pierced with holes, some of which were stopped by the player's fingers, others by a mechanism of keys. The serpent was in B-flat, that is, it produced tones a whole-tone lower than the written notes. Its scale was the same as that of the ophicleide, from B below the staff in the bass cleff up to C above the staff, with all the chromatic intervals; it was somewhat less sonorous, agile, and true in pitch than the ophicleide. Three of its notes (D, a, d) were much stronger than the rest, and it took no little skill on the player's part to modify their sonority. The serpent survived in some churches in France and Italy long after it had vanished from the orchestra. Berlioz writes of it: —

"The essentially barbarous tone of this instrument would better have befitted the ceremonies of the san-

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Symphony No. 2, "Antar," Opus 15.

Nicolai Rimsky-Korsakoff.

(Born at Tikhvin, Russia, on May 21, 1844; still living in St. Petersburg.)

This symphony was first publicly performed in Magdeburg in 1881. I have not been able to find out when it was composed, but think it must have been some years earlier. I certainly remember seeing a copy of the published score in Boston — Mr. Arthur P. Schmidt had one at G. D. Russell's music-shop, and musicians used to stare at it in wonder — some time, I should say, about the middle seventies. After its first performance in Magdeburg, Franz Liszt is reported to have said that neither German orchestras nor German conductors were ripe yet for adequately performing works of that sort, and that the German public would certainly not be ripe for understanding them until they could be adequately performed.

Antar, or Antara, was an Arab warrior and poet, who lived, probably, a little before Mahomet's time. He is supposed to have been the author of one of the poems hung up in the Kaaba at Mecca, and the hero of a famous romance named after him, the author of which is unknown. Part of it was Englished by Terrick Hamilton in 1820. The subject of the symphony is taken from a story by Sennkowsky.

On a fly-leaf of the full score is printed the following preface: —

Antar.

I.

Majestic is the aspect of the Syrian Desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears; Antar makes ready to pursue it, but

guinary cult of the Druids than those of the Catholic religion, in which it still figures, a monstrous monument of the stupidity and coarseness of feeling and taste which have, from time immemorial, directed the application of the art of music to the Divine Service. We must except only the case where the serpent is used in masses for the dead to double the terrible plain-chaunt of the *Dies Irae*. Its cold and abominable howling is then doubtless appropriate, it even seems to assume a sort of lugubrious poetic character, in accompanying those words which breathe forth all the terrors of death and of the vengeance of a jealous God. It may be said, too, that it would be well placed in profane compositions when ideas of this nature are to be expressed,— but only then. It blends ill, moreover, with the other tones of the orchestra and with voices; and the bass-tuba and even the ophicleide are far preferable as a bass to a mass of wind instruments."

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a noise seems to sound through the air, and the light of day is veiled behind a thick shade: a gigantic bird is chasing the gazelle. Antar immediately changes his mind: his lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra,— the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes, and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra — is the delights of revenge.

III.

The second fruition — the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy — is the delights of love. Antar beseeches the fairy to take away his life, as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.

The first movement opens with an introductory *Largo* in F-sharp minor (4-4 time), full of mysterious chromatic harmonies, against which some melodic phrases stand out now and then. The arrival of the gazelle brings a change to *Allegro giocoso* in D minor (3-4 time), in which a blithe Oriental melody in the flute is supported by harmonies in the harp and horns, over a rhythmically dancing pedal-A in the first violins. The approach of the monstrous bird is figured in the lower strings, a *fortissimo* upward and downward rush leading to the throwing of the javelin — cleverly suggested by a double-octave skip in the violins, violas, and flutes — and the bird's shriek of terror in the wood-wind and stopped horns. A brief return of the introductory *Largo* leads over to the main body of the movement.

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This, *Allegretto vivace* in F-sharp major (6-8 time), is perfectly free in form, and consists in the development and working-out of two themes, the gazelle-theme and the mysterious harmonies of the introductory *Largo* reappearing at the end. The development is consistent and well-balanced, but no trace of the traditional symphonic form is discoverable.

The second movement, *Allegro* in E major (2-2 time), is equally free in form, and brings about the development and very elaborate working-out of two strongly contrasted themes; the one, hurried and nervous; the other, impressive and terrible. Changes of tempo are frequent in the course of the movement.

The third movement, *Allegro risoluto alla Marcia* in D major (4-4 time), presents the alternate development of a brilliant, lively march-theme and a more sensuous *cantabile* melody. An imposing phrase in the brass makes its appearance after a while and is, as it were, welded into the rest. A sprightly counter-theme to the *cantabile* melody (dancing dotted triplets in the wood-wind) is also noticeable; as well as some resounding martial horn-calls.

The fourth movement is introduced by a few measures of fluttering *Allegretto vivace* in D major (6-8 time), taken from the main body of the first movement. This soon changes to *Andante amoroso* in D-flat major (2-4 time), the remainder of the movement being taken up with the working-up of a quaint and lovely Arab melody, alternating with a *cantabile* phrase taken from the introductory *Largo* of the first movement. The whole ends *pianissimo* in D-flat major.

This symphony is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, cymbals, bass-drum, tambourine, tam-tam, 1 harp, and the usual strings. The score is dedicated to César Cui.

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THE PAINSTAKING OF GENIUS.

Who was it that said, "Genius is an infinite capacity for taking pains?" I am reminded of this by the presence of Wagner's *Meistersinger* prelude on the present program. For Wagner took well-nigh endless pains in preparing himself for writing the score of this opera, more, probably, than for the musical part of any of his other works. It has been hinted that the labour of research in the field of folk-lore and old legends was, for the most part, done for him by serviceable friends, and that all the legendary knowledge he displayed in his tragic music-dramas was acquired, so to speak, at second hand. Be this as it may, the work of self-preparation for writing *Die Meistersinger* was largely of another sort, and not to be shifted upon the shoulders of others; it was essentially a labour of musical preparation, the perfecting of a peculiar musical technique.

It is well known that *Die Meistersinger* was originally conceived as a comic pendant to *Tannhäuser*, as a "satire-play" in the old Greek sense. In it he meant to satirize the pedantry of the hard and-fast musical classicists of his day, and to paint the final victory of a new, free school of composition. Walther von Stolzing in the play stands for himself; it is perhaps less generally known that Hans Sachs stands for Franz Liszt, and Sixtus Beckmesser for Ferdinand Hiller. After writing the libretto, Wagner saw that, in writing the music of the opera, he would often have to satirize or parody an old style of composition; and, in order to do this with effect, he would have not only to make himself familiar with this style, but also acquire its peculiar technique as thoroughly as possible. It may be imagined that the man who had for years been working on the music of the *Nibelungen* tetralogy, up to the middle of the second act of *Siegfried*, and of *Tristan und Isolde* must have acquired a very different technique from that of this older style; so, with Teutonic thoroughness, he set himself to work to acquire this also. He accordingly began a course of careful study of the works of Sebastian Bach, especially of some of his organ fugues; and did not rest until he got his hand thoroughly in

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in that sort of writing. This was a sort of thoroughness more deep-going than that of Vincent Crummles's friend, who "blacked himself all over for Othello." The elaborate working-out, the infinitely cunning detail-work, the vast number of notes that blacken the pages in the score of *Die Meistersinger* give but a faint idea of the careful diligence Wagner brought to bear upon his task. His preparatory technical studies in Bach counterpoint should count for even more than all these. To forget them would be like taking the point of view of a certain French musician, who exclaimed, on looking over Robert Franz's completed score of Bach's *St. Matthew-Passion*, "What a number of notes to write! That is real German diligence!" He did not think of Franz's exhaustive study of Bach's style.

True, diligence is not in itself genius. A young musician was talking with Brahms a few years ago, and the conversation happened to fall upon Robert Fuchs. "What can be the matter with Fuchs?" said our young friend, "he began splendidly, but we have not had a thing from him for years; he seems to have gone out, like a flash in the pan. I am afraid he is not diligent (*fleissig*)."—"H'm!" replied Brahms with his usual gruffness, "what do you say to Raff? He was diligent enough, in all conscience!"

But if diligence and painstaking are not genius, they are almost universal accompaniments of genius, and are at times the best available substitute therefor. When Clara Louise Kellogg began to study the part of Margherita in Gounod's *Faust*, she procured every available English translation of Goethe's tragedy — not being able to read German at the time — and every pictorial illustration of the same that she could lay hands on; and

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she studied them thoroughly, too. Her Margherita was one of the best of that day.

Perhaps the most tremendous example of painstaking on record was Gustave Flaubert, the novelist. He read through seven hundred works on Agriculture for the single chapter (about thirty pages) in *Bouvard et Pécuchet* that touches upon that subject; and *Bouvard et Pécuchet* is purely a satirical book, one fails to see exactly what part accurate agricultural knowledge plays in it, although the two heroes do at one time take most disastrously to farming. The labour of research he expended upon *L'Éducation sentimentale* and *Salammbô* makes one's flesh creep to read of. "A work of five hundred pages would often furnish him with but a single note, which he wrote down carefully; the work would even often furnish him with nothing at all. Here we find an explanation of the seven years which it took him, on an average, to write each one of his six books; for he certainly lost four in preparatory reading."

And yet there are pianists and violinists who attempt to play concertos in public without knowing a note of the orchestral score! It is true that their number is growing less, but they still exist.

CHORAL SYMPHONIES.

Not many composers have written symphonies in which voice-parts are introduced. The present writer knows of only three compositions to which the name of "choral symphony" is in any way applicable: Beethoven's ninth symphony, opus 125; Berlioz's *Roméo et Juliette* symphony, opus 17; and Mendelssohn's *Lobgesang*, opus 52. To this short list might be added Beethoven's choral fantasia, opus 80, which, if not a symphony, is essentially a choral pianoforte concerto.

This last-named composition, apart from its intrinsic beauty, has a certain historical interest; in one sense, it might be called a sort of sketch for the ninth symphony. Not that there is any identity of musical material in the two works,— although there is an undeniable similarity in the principal



themes of each of them,— but that the general plan of the fantasia is very like that of the choral finale of the symphony; both are in the form of a theme with variations. Beethoven himself, in a letter to Probst, dated March 10, 1824, speaks of the finale of the symphony as being "in the same style as the fantasia, but far more extended." It is doubtful, however, whether he had the symphony in view while writing the fantasia. True, the idea of setting Schiller's *Ode an die Freude* to music occurred to him as early as 1792; but he did nothing about it until 1811, in which year he wrote a sketch of a "Schiller overture," in which the opening words of the ode are set to notes. In 1812 he formed the plan of writing the D minor symphony, and soon determined that the finale should be choral; but he did not begin the work until 1817, and no mention of taking Schiller's words for it is found until November, 1822, after the revival of *Fidelio*. The choral fantasia was written in 1808.

Beethoven plainly had some difficulty in hitting upon a plan to connect the choral finale of the symphony with the three preceding movements. At first he wrote a baritone recitative to his own words: "Let us sing the song of the immortal Schiller." But this did not satisfy him, and he afterwards changed the text to: "O friends, not these tones, but let us sing others and more joyful ones!" To what does "these tones" refer? Sir George Grove says unhesitatingly, to "the tremendous discords of the *Presto* 3-4 which follows the *Adagio* — and of the *Allegro assai.*" Wagner, on the other hand, claims that "these tones" which are no longer to be sung, but exchanged for more joyful ones, really mean the first three (instrumental) movements of the symphony, even instrumental music in general. Indeed Wagner makes tremendous capital out of this, to indicate that, in the ninth symphony, Beethoven wished to emphasize a determined abandoning of instrumental for vocal music. It may be urged in defence of this notion of Wagner's that, in Kuffner's words chosen by Beethoven for the vocal part of the choral fantasia, the following passage occurs:

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Wenn der Töne Zauber walten
Und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden licht,*

which certainly seems to hint intentionally at that union of Music and Poetry which Wagner so strongly advocated as the highest art. Still, though Wagner plainly goes too far in attributing to Beethoven the intention of emphasizing a relinquishment of instrumental in favour of vocal music in general, there is one argument to be adduced, proving that Sir George Grove is not necessarily right in restricting the application of "these tones" to "the tremendous discords of the *Presto* 3-4 . . . and of the *Allegro assai.*" For, in the introductory instrumental portion of the finale of the ninth symphony, before the baritone recitative, Beethoven successively takes up the themes of each one of the preceding orchestral movements, and abandons each in turn, as if in discontent, to take up the theme of the *Ode to Joy* and work it up orchestrally; the subsequent return of the raging *Presto* 3-4 with which the movement opened, seems to express discontent with this, too,— *i.e.*, with the instrumental working-up of the *Joy*-theme,— so that the baritone's "these tones" may well enough refer to the instrumental elaboration of the theme, and his "others and more joyful ones" to the choral working-out. There may be a pinch of truth in Wagner's idea, only he carries it too far; for it is well enough known that Beethoven did not abandon instrumental composition after the ninth symphony, and there seems no probability of his ever having intended to do so. Berlioz's idea that Beethoven chose to put a choral finale to his symphony, merely because it could be grander and more impressive than an ordinary instrumental one, seems to hit nearer the probable mark.

Berlioz's *Roméo et Juliette* can be called a symphony only by courtesy, for there are but few elements of the symphonic form in it. Only two of the movements — the *Adagio* (Balcony-scene) and the Scherzo (*Reine Mab*) are really symphonic in form and character; there is nothing in the whole work that corresponds in any way to the first movement in the traditional symphonic form — the most important and characteristic of all. Still he calls the work a symphony, and it has always passed for one. It differs

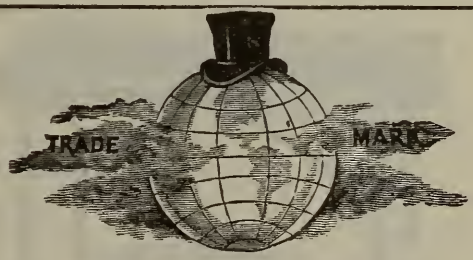
* When the magic of tones reigns and the word's consecration speaks, something splendid must fashion itself, night and storms become light.

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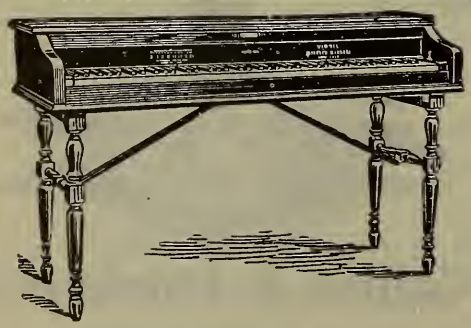
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wholly from Beethoven's ninth in that choral numbers alternate with orchestral movements; the finale, too, instead of being a theme with variations,— that is, instead of taking its form from a familiar form of instrumental composition and applying it to vocal writing,— is a regular operatic ensemble-piece; it might be sung on the stage. One of the most curious and characteristic points in this work of Berlioz's is that, with the exception of the finale, all the dramatic scenes are purely orchestral, whereas all the vocal numbers are merely contemplative or descriptive.

Neither is Mendelssohn's *Lobgesang* strictly a symphony. He calls it a symphony-cantata. It is a full-fledged sacred cantata, or short oratorio, preceded by three quite regular symphonic movements. As in Beethoven's ninth symphony, the vocal part comes last; but, instead of taking the form of a symphonic finale, it assumes the shape of a complete cantata, with solo, ensemble, and choral numbers. It is musically connected with the foregoing symphonic movements, not by an explanatory recitative, but by the theme of the opening chorus appearing as the theme of the introduction to the first movement, and episodically in the body of the movement itself. The symphonic movements are quite regular in form and character, as much so as those in Beethoven's ninth symphony. Here Mendelssohn has really done just the opposite to what Beethoven did in the ninth symphony and Berlioz in the *Roméo et Juliette*. They introduced vocal writing into the symphony; he introduced the symphony as a component element into the oratorio or cantata. With them the symphony was the main thing, and the voices supplementary; with him the cantata is the main thing, and the symphonic movements merely introductory.

I said at the beginning of this article that I knew only three choral symphonies. Two other compositions which might possibly come under this head now occur to me, however: Félicien David's *le Désert* and Ernest Reÿer's *le Sélam*. The former of these is called an ode-symphony by the composer, the latter, a symphony in four parts. But both of these compositions are even less symphonies than Berlioz's *Roméo et Juliette;* there is hardly anything of the symphonic form in them. Liszt's *Dante* and *Faust* symphonies come much nearer the mark; only their choral finales come more as after-thoughts, and are in no sense symphonic finales, like that to Beethoven's ninth. They are short, of slight musical importance, and often omitted in performance. There is, moreover, but little, if anything, to connect them with the preceding symphonic movements. The conclud-



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ing chorus to the *Dante* symphony is simply a *Magnificat* in a Gregorian tone; the one to the *Faust* symphony is a short choral setting of the last "*Chorus mysticus*" in the second part of Goethe's *Faust:*

Alles vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Ereigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewigweibliche
Zieht uns hinan.*

Fantasia, "Francesca da Rimini," Opus 32.

Peter Ilyitch Tchaikovsky.

(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840; died in St. Petersburg on Nov. 6, 1893).

On a fly-leaf of the score of this orchestral fantasia of Tchaikovsky's we read the following:

Perviene Dante nel secondo cerchio dello inferno. Quivi vede, che sono puniti i lussuriosi, la pena dei quali è l' essere tormentati di continuo da crudelissimi venti sotto oscuro e tenebroso aere. Fra questi tormentati riconosce Francesca da Rimini che racconta la sua storia.

. . . nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria; e ciò sa il tuo dottore.
Ma se a conoscer la prima radice
Del nostro amor tu hai cotanto affetto,
Farò come colui che piange e dice.
Noi leggevamo un giorno per diletto
Di Lancillotto, come amor lo strinse:
Soli eravamo e senza alcun sospetto.
Per più fiate gli occhi ci sospinse
Quella lettura, e scolorocci il viso:
Ma solo un punto fu quel che ci vinse.

* All that is transitory is but a symbol; the insufficient here becomes actual; the indescribable, here 'tis done; the eternal-feminine draweth us on.



Quando leggemmo il disiato riso
Esser baciato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca mi baciò tutto tremante :
Galeotto fu il libro, e chi lo scrisse :
Quel giorno più non vi leggemmo avante.
Mentre che l' uno spirto questo disse,
L' altro piangeva sì che di pietade
Io venni men così com' io morisse ;
E caddi, come corpo morto cade.

(Dante, Inferno, V.)

The English of which is :

Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

. . . There is no greater pain than to recall a happy time in wretchedness ; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read of how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther.

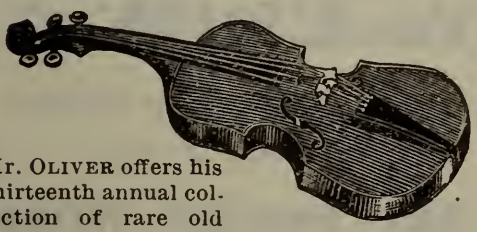
While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying ; and fell, as a dead body falls.*

The composition is a perfectly free piece of fantastic, picturesque writing, in no traditional form. Its poetic key-note is the "*crudelissimi venti sotto oscuro e tenebroso aere* (cruelest winds under a dark and gloomy air)" of the second circle of hell, described by Dante. The meeting with Francesca and Paolo comes as an episode (*Andante cantabile non troppo*) about the middle of the composition, the emotions of grief and passionate love coming alternately to the surface, against an almost constant background of whirling storm-wind.

The composition is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum, cymbals, tam-tam, 1 harp, and the usual strings. The score is dedicated to Serge Taneeff.

* John A. Carlyle's translation.

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Richard Wagner.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play"— in the antique Greek sense — to *Tannhäuser*.

The prelude opens strongly and broadly with the first theme of the Master Singers' March, treated contrapuntally — in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary — the second theme of the same march, also known as the King David-motive (David was the tutelary patron of Master Singers' guild)— which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbelied*, leading to a modulation to E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preislied*,— which here becomes the real second theme of the prelude,— while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings.

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SATURDAY, March 26, at 2.30 p.m. | HOFMANN

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Third Recital, Thursday evening, March 31, 8 o'clock.

PROGRAMME.

DITTERSDORF, CARL Quartet, E-flat major

BEETHOVEN Trio, Op. 70, No. 2, E-flat major

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HENRY HEINDL, . . . Viola.
CARL BARTH, ... 'Cello.

Assisted by **EDWARD BURLINGAME HILL**, Pianist

. . . PROGRAMME . . .

1. Quartet, Op. 8, ... R. Kahn
2. Sonata, 'Cello and Pianoforte, ... Grieg
3. Quartet, No. 1, ... Cherubini

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The Kneisel Quartet.

Franz Kneisel, 1st Violin.
Otto Roth, 2d Violin.
Louis Svecenski, Viola.
Alwin Schroeder, Violoncello.

PROGRAMME.

MOZART Quintet in G minor (Köchel, 516)
Second Viola, Mr. MAX ZACH.

BEETHOVEN . . . Variations from Quartet in A major, Op. 18, No. 5

TSCHAIKOWSKY . . . Trio for Piano, Violin, and Violoncello, Op. 50

Piano, Mr. ALEXANDER SILOTI.

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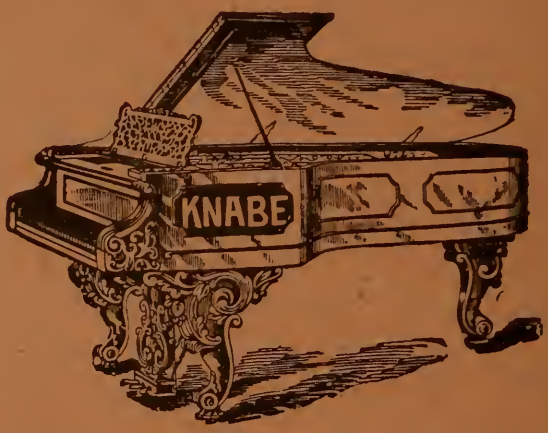
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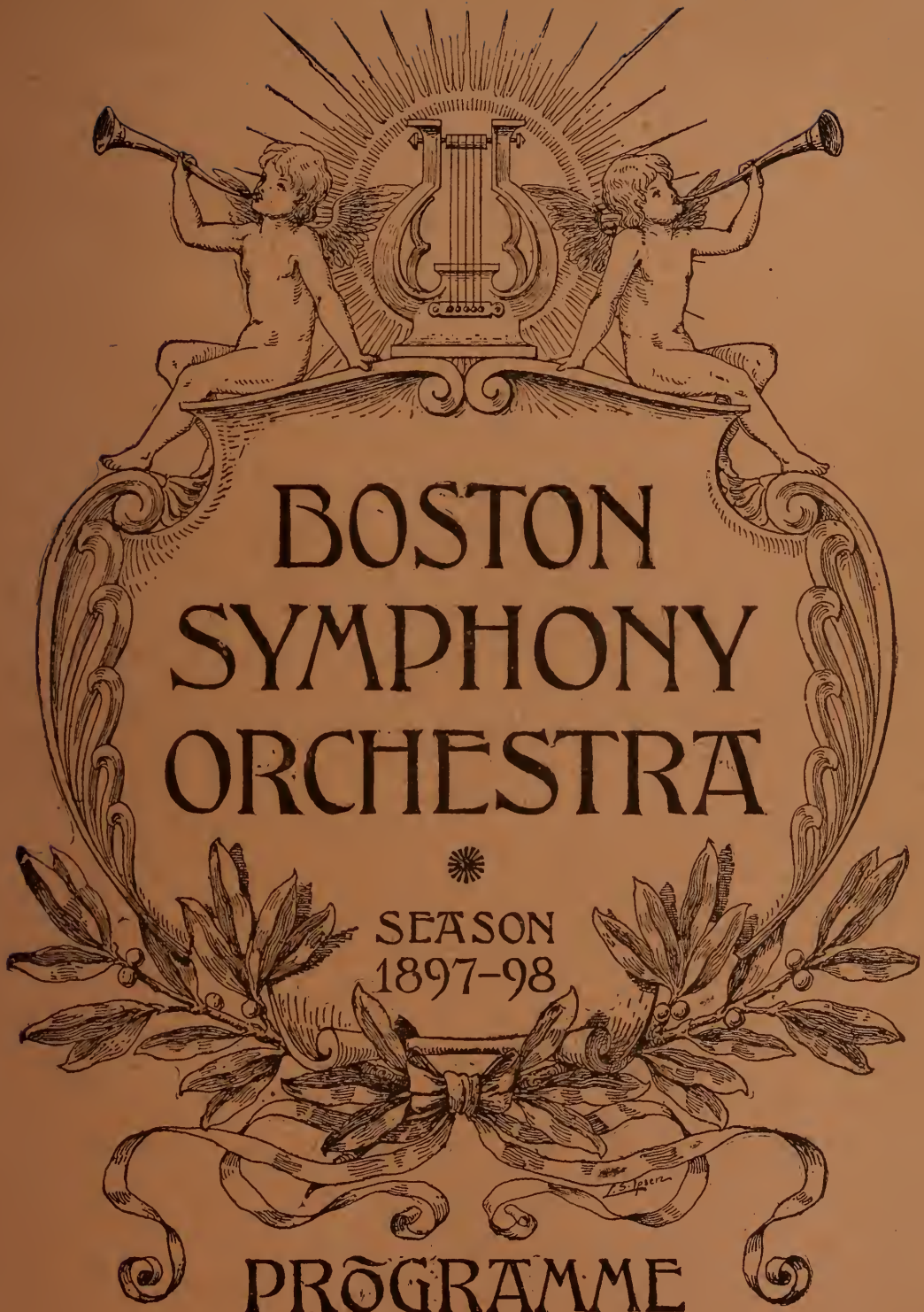
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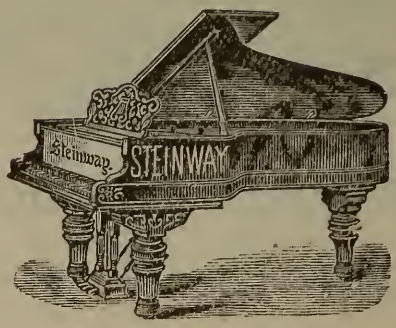
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Saturday Evening, March 19,
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Friday Afternoon, March 18, at 2.30 o'clock.

Saturday Evening, March 19, at 8.00 o'clock.

PROGRAMME.

Felix Mendelssohn-Bartholdy, Symphony No. 3, in A minor, "Scotch," Op. 56

I.	Andante con moto (A minor) - - - -	3-4
	Allegro un poco agitato (A minor) - - -	6-8
II.	Vivace non troppo (F major) - - - -	2-4
III.	Adagio (A major) - - - - - -	2 4
IV.	Allegro vivacissimo (A minor) - - - -	2-2
	Allegro maestoso assai (A major) - - -	6-8

Sir Arthur Sullivan – Sir Brian's Song, "Woo thou thy snowflake," from "Ivanhoe"

(First time in Boston.)

Charles Martin Loeffler – "The Death of Tintagiles" (suggested by the Drama by Maurice Maeterlinck), Symphonic Poem for Orchestra and two Violes d'Amour obbligate.

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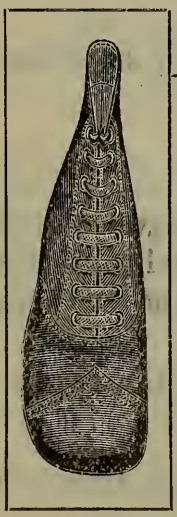
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Symphony No. 3, in A minor, "Scotch," Opus 56.

Felix Mendelssohn-Bartholdy.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

The title of *Scotch* Symphony was applied to the work by the composer himself. It was one of the compositions in which Mendelssohn recorded the impressions of his trip to Scotland in 1829. Other works resulting from the same trip were the *Hebrides* overture ("Fingal's Cave"), opus 26, the pianoforte fantasia in F-sharp minor, opus 28 (originally entitled "Sonate écossaise"), the pianoforte fantasia in A minor, opus 16, No. 1, and the two-part song, "O wert thou in the cauld blast."

The theme of the opening *Andante* of the symphony dates from Mendelssohn's visit to Holyrood on the evening of July 20, 1829, when he wrote it down as a sketch. The plan of the symphony was drawn up during his trip to Italy in 1831, and the work begun before his return to Germany. Then it was laid aside for a while, and the score not finished till January 20, 1842. It was first given at the Gewandhaus in Leipzig on March 3, 1842, and repeated at the next-following concert. Mendelssohn brought it to England next, and conducted it at the Philharmonic Concert on June 13, 1842, after which performance he obtained permission to dedicate it to Queen Victoria. According to Prof. Macfarren, the passage for flutes, bassoons, and horns (ten measures, reproducing the theme of the introductory *Andante*), connecting the first movement with the Scherzo, was added by Mendelssohn after one of the rehearsals of the London Philharmonic Society (under Sterndale Bennett), and copied into the Leipzig parts by Goodwin, the copyist. The score was published by Breitkopf & Härtel of Leipzig, in March, 1851.

The several movements of this symphony are not separated by the usual waits, but the whole work is to be played consecutively, without stops.

The first movement opens with a slow introduction, *Andante con moto* in A minor (3-4 time), the theme of which is first given out in full harmony by the wind instruments and violas, the 'celli and double-basses soon coming in to add weight to the bass. Then follow some preluding, recitative-like phrases in all the violins in unison, which soon resolve themselves into a running counter-subject against developments on the principal theme.

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The main body of the movement, *Allegro un poco agitato* in A minor (6-8 time), begins immediately with the exposition of the first theme in the strings, the melody of the first violins being doubled in the lower octave by the first clarinet. This theme is of the melodious, essentially Mendelssohnian *Lied ohne Worte* character; it is developed at considerable length, and leads to a first subsidiary, *Assai animato*, for the full orchestra, still in the tonic. This subsidiary is brilliantly developed, with occasional returns of the principal figure of the first theme in the dominant (E minor); this figure is treated much after the manner of actual working-out, and gives rise to melodic developments that assume something of the character of a second theme. A strong climax for the full orchestra is followed by the conclusion-theme, still in E minor, the violins playing in octaves, the flutes, oboes, and clarinets in 3rds and 6ths, over harmony in the rest of the orchestra.* The first part of the movement closes softly in the dominant. It is repeated.

The free fantasia begins with some impressive modulating passage-work on the first theme; then it and the second theme are elaborately worked out together, to be followed by developments on the first subsidiary and the conclusion-theme. Toward the end a slow, dreamy *cantilena* in the 'celli (based on allusions to the first theme) leads over to the beginning of the third part of the movement. The free fantasia is, upon the whole, short. Neither is it by any means so elaborate contrapuntally as the one in the first movement of the "Italian" symphony.

The third part begins regularly with the return of the first theme in the tonic, given out as before by the strings and clarinet. Now, however, the 'celli keep up their dreamy *cantilena* (heard toward the end of the free fantasia) as a counter-theme. The development goes on almost exactly as in the first part, save for the omission of the subsidiary, and the second and conclusion themes being now in the tonic.

The coda begins much as the free fantasia did, but leads through a thunderstorm passage to a brilliant return of the first subsidiary, *fortissimo* in the full orchestra. A diminishing passage of descending octaves in the

* I am fully aware that this analysis is not the most obvious one. What I have called the second theme might very well be taken as merely a series of episodic developments on the first. From this point of view, what I have called the conclusion-theme would be really the second theme, and there would be no conclusion-theme at all. But I prefer my analysis, notwithstanding: I am led to this by the fact of the "episodic melodic developments" above alluded to being in the key of the dominant — the natural key for a second theme — and also by the peculiar character of what I call the conclusion-theme. It *sounds* like a conclusion-theme, and like nothing else.

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flutes, clarinets, and bassoons leads to a brief return of the theme of the introductory *Andante* in the wind instruments and violas. This closes the movement.

The second movement, *Vivace non troppo* in F major (2-4 time), takes the place of the Scherzo, although not marked as such in the score. After some opening calls on the wood-wind and brass, the clarinet plays a lively Scottish dance-tune against an accompaniment of repeated *staccato* sixteenth-notes in the strings. This bewitching little tune is developed at some length, and with enormous brilliancy, by fuller and fuller orchestra; it is followed by a dainty *staccato* second theme in the strings, and this by a joyous conclusion-passage. The whole movement consists in the elaborate free working-out of these themes. It is one of the most perfect and original Mendelssohn ever wrote; a gem in its way.

The third movement, *Adagio* in A major (2-4 time), consists in the free development of a slow *cantilena* in alternation with a sterner, march-like second theme. At every return of the principal theme the accompaniment is more varied and elaborate. The form is very like that application of the "theme and variations" principle to the slow aria-form which we find in some of Beethoven's slow movements,—in the pianoforte *Andante favori* in F, or the *Andante* of the C minor symphony.*

The fourth movement, *Allegro vivacissimo* in A minor (2-2 time), begins immediately with a brisk, breezy theme of recognizably Scotch character, given out by the violins in 3rds and 6ths against repeated *staccato* chords in the violas, bassoons, and horns. This theme is then taken up by the wind, and briefly developed—almost worked-out—to lead up to a more strenuous subsidiary passage in the full orchestra. It is followed by a melodious second theme in E minor, given out by the higher wood-wind over a tremulous organ point in the first violins; this is worked up in alternation with a brilliant second subsidiary (coming at first in C major), based upon the same general melodic and rhythmic idea. Then follows a long and elaborate working-out of all this thematic material, after the fashion of a free fantasia—far longer than the one in the first movement.

* It has been noted, in the principal theme of this movement, how Mendelssohn has, for once, run counter to the old melodic rule propounded by teachers of composition, which runs: "Avoid upward skips of a major 7th in a slow melody." The ground for the rule is that such a melodic progression almost inevitably savors of rather vulgar sentimentality. Mendelssohn here makes the progression (from A-natural to G-sharp) fearlessly and repeatedly in his principal theme. Whether or not he has cured it of its inherent "vulgarity," the listener had best judge for himself.

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The movement would be quite in the sonata-form, were it not that, after the free fantasia, the composer entirely omits the third part, and substitutes for it a free coda on a new theme, *Allegro maestoso assai* in A major (6-8 time). This new theme, of stately, march-like character, is simply developed by the full orchestra as a closing apotheosis. This whole last movement of the symphony has sometimes been called "The Gathering of the Clans."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

SIR BRIAN'S SONG, "WOO THOU THY SNOWFLAKE," FROM "IVANHOE."

SIR ARTHUR SEYMOUR SULLIVAN.

(Born in London on May 13, 1842; still living there.)

Ivanhoe, romantic opera, the text by Julian Sturgis, the music by Sir Arthur Sullivan, was first given at the Royal English Opera-House in London on January 31, 1891. The subject is taken from Scott's novel. The song sung at this concert is in the part of Sir Brian de Bois-Guilbert. The text is as follows:

(*Recitative.*)

Woo thou thy snowflake till she melt for thee; another and a wilder bliss be mine! My lovely Jewess! Oh, she has drawn a spell about my heart, and whelm'd my soul with love.

(*Arioso.*)

Her southern splendour, like the Syrian moon,
Draws the full tide of my rebellious blood!
Though Death should clasp me ere the set of sun,
This hour is mine, and mine the tyrant's mood.

And I will woo her as the lion wooes,
To bring his wild mate docile to his side;
And I will win her as the lion wins,
That in the desert leads his tawny bride.

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O Maid of Judah, trembling in my arms,
Proud is thy fate to own my conqu'ring sword!
Though Hell oppose with all its dire alarms,
This hour is mine, and I thy ruthless lord.

If Death be host, I'll drain his cup for wine!
Come night, come Death, so this wild hour be mine!

The recitative is marked *Moderato* (4-4 time); it begins in G major, but soon modulates, ending by half-cadence on the dominant of G-flat major. The main body of the song is *Allegretto con moto* in G-flat major. The orchestral accompaniment is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 1 harp, and the usual strings.

ENTR'ACTE.

THE RIDE OF THE VALKYRIOR.

(For the benefit of those who may be unfamiliar with Wagner's *Die Walküre* I here give a prose translation of the text of as much of the third act as is included in the orchestral concert version known as "The Ride of the Valkyrior.— ED.)

THIRD ACT.

ON THE SUMMIT OF A ROCKY MOUNTAIN.

(The stage is bounded on the right by a forest of firs. At the left is the entrance to a cave in the rock, which forms a natural hall: the rock rises above it to its highest peak. The view toward the back is wholly free; higher and lower rocks form the brink of the precipice, which — as is to be supposed — runs down sheer toward the background. Separate masses of cloud rush past the rocky ridge as if driven by the storm.)

(GERHILDE, ORTLINDE, WALTRAUTE, and SCHWERTLEITE are posted on the rocky peak, near and above the cave: they are in full armour.)

GERHILDE.

(Stationed highest, and turning toward the background.)

Hoyotoho! Hoyotoho! Heiaha! Heiaha! Helmwige, here! Hither thy steed!

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(A flash of lightning breaks forth from a passing cloud: a *Valkyr* on horseback is seen in it: across her saddle hangs a slain warrior.)

HELMWIGE'S VOICE.

(From without.)

Hoyotoho! Hoyotoho!

ORTLINDE, WALTRAUTE, AND SCHWERTLEITE.

(Calling to her as she comes.)

Heiaha! Heiaha!

(The cloud with the apparition has vanished toward the right, behind the fir wood.)

ORTLINDE.

(Calling into the wood.)

Hitch your horse near Ortlinde's mare: your bay likes to graze with my grey!

WALTRAUTE.

(The same.)

Who hangs over your saddle?

HELMWIGE.

(Coming out from the wood..)

Sintolt the Hegeling!

SCHWERTLEITE.

Lead your bay away from the grey: Ortlinde's mare carries Wittig the Irming!

GERHILDE.

(Climbing down a little nearer.)

I have seen Sintolt and Wittig only as foes.

ORTLINDE.

(Springing up quickly and running into the wood.)

Heiaha! The horse is kicking the mare!

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SCHWERTLEITE AND GERHILDE.

(Laughing out loud.)

The knight's quarrel still parts the steeds!

HELMWIGE.

(Calling back into the wood.)

Quiet there, my bay! Are you breaking the peace?

WALTRAUTE.

(Has taken *Gerhilde's* place as sentinel on the highest peak.)

Hoyotoho! Hoyotoho! Heiaha! Heiaha! Siegrune, here! Where have you been lingering so long?

(As *Helmwige* did before, so *Siegrune* now rides past toward the wood.)

SIEGRUNE'S VOICE.

(From the right.)

There has been work to do! Are the others there already?

THE VALKYRIOR.

Hoyotoho! Hoyotoho! Heiaha! Heiaha!

WALTRAUTE.

Grimgerd' and Rossweisse!

GERHILDE.

They are riding together.

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(*Ortlinde* and *Helmwige* come out from the wood with the newly-arrived *Siegrune:* all three beckon down from the rocky ridge at the back.)

ORTLINDE, HELMWIGE, AND SIEGRUNE.

Here's greeting to you, you gallant ones! Rossweiss' and Grimgerde!

ALL THE OTHER VALKYRIOR.

Hoyotoho! Hoyotoho! Heiaha! Heiaha!

(*Grimgerde* and *Rossweisse* appear in a lightning flash from a passing cloud that rises up from below and then vanishes behind the wood; they, too, are mounted, each one bringing a slain warrior thrown across her saddle.)

"THE DEATH OF TINTAGILES" (SUGGESTED BY THE DRAMA BY MAURICE MAETERLINCK), SYMPHONIC POEM FOR ORCHESTRA AND TWO VIOLES D'AMOUR OBBLIGATE CHARLES MARTIN LOEFFLER.

(Born at Mühlhausen-on-the-Rhine on Jan. 30, 1861; still living in Boston, Mass.)

The most striking superficial peculiarity of this work is the introduction in the score of two solo parts for viole d'amour (viola d' amore), an instrument which has long been considered as practically extinct. The latest instance, before the present one, of a part being written for it in any important score is in Meyerbeer's *les Huguenots* (1836), where there is a part for viole d'amour obbligata in the accompaniment to Raoul's air, "*Plus blanche que la blanche hermine*," in the first act. This was written for Chrétien Urhan, one of the most noted French violinists and violists of the day, who also played the viole d'amour; since his death, this obbligato has been played on an ordinary viola.

The viole d'amour belongs to the now nearly extinct family of viols, not to the modern violin family.* It is strung with either six or seven strings, tuned in various ways; but its distinguishing feature is a second set of six or seven strings, made of fine steel wire, which pass under the finger-

*The only current surviving member of the old viol family is one form of the double-bass. Many, if not most, modern double-basses are built on the viol model,—and might hence properly be called bass-viols,—although some follow the violin pattern.

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board and through holes in the bridge, and are consequently not touched either by the bow or the player's fingers. These supplementary strings are severally tuned in unison with the "working" strings which pass over finger-board and bridge, and vibrate sympathetically with them. This additional vibration gives the instrument a peculiarly warm, sensuous tone, something between that of the viola or violin and the bow-zither. The instruments played by Mr. Kneisel and Mr. Loeffler at this concert are strung with seven strings, tuned as follows: D, F-sharp, A, d, f-sharp, a, *d*. This makes the lowest string a tone higher than the C-string of the ordinary viola, and the highest, a tone lower than the E-string of the violin.

Mr. Loeffler's symphonic poem opens with a stormy orchestral movement, *Molto allegro e appassionato* in D major (4-4 time), in which a vigorous theme, interrupted ever and anon by thunder and lightning, alternates with a more *cantabile* motive; the movement grows quieter and quieter after a while, making way for a *Molto più tranquillo* in 6-4 time, in which a graceful cantilena in the bass-clarinet is figurally accompanied by the two violes d'amour in 3rds, and arpeggio passages in the flute, clarinet, and violas. This soon leads to a *Lento* in A major (4-4 time), in which the two violes d'amour take up and develop a theme already heard in the orchestral introduction, the theme soon passing into the clarinets and harps, accompanied with elaborate figuration in the violes d'amour.

An *Allegro molto* in D minor (6-8 time) follows; strenuous passage-work, continued in an *Allegro vivace* in 4-4 (12-8) time, in which the stormy theme as well as the more melodious cantilena from the introduction are worked out with considerable elaborateness and great dramatic fire. As the tempest subsides once more, the two violes d'amour enter again, *Molto più tranquillo* in 6-4 time, against a melody in the bass-clarinet, and then take up the melodious cantilena that followed in the earlier part of the composition, the development growing more and more stormy in the orchestra, until a *fortissimo* outburst ushers in the coda — at first *Lento*, gradually diminishing and growing slower, then, after the stroke of midnight (twelve strokes on the harps), *Adagio* in D minor — the *cantabile* theme returning in the two violes d'amour and gradually dying away amid reminiscences of a stern figure from the opening *Allegro*.

The form of this symphonic poem has all the essential elements of the sonata-form, thought treated with great freedom. The first theme and its

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subsidiary are represented by the opening *Molto allegro e appassionato;* an episodic subsidiary comes with the entrance of the two violes d'amour, which then take up the second theme (a modified version of the first subsidiary); a transitional conclusion-period begins with the *Allegro molto* in D minor (6-8 time), and debouches into the free fantasia, or working-out. This, in turn, merges after a while in a return of the first theme, which may be regarded as the beginning of the third part. From this point to the beginning of the coda all is sufficiently regular.

From a poetico-dramatic point of view, the two violes d'amour, which never appear separated, may be taken as the musical incarnation of the characters of the child Tintagiles and his sister Ygraine in Maeterlinck's drama; but the music in no wise seeks to follow out the action of the drama, scene by scene, but rather to depict the struggle between two opposing forces — the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other.

This symphonic poem is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 E-flat clarinet, 2 clarinets, 2 bassoons, 1 bass-clarinet, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 bass-tuba, 2 pairs of kettle-drums, cymbals, bass-drum, tam-tam, 2 harps, 2 violes d'amour, and the usual strings. The score bears no dedication.

WOTAN'S FAREWELL, FROM "THE VALKYR," . . . RICHARD WAGNER

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

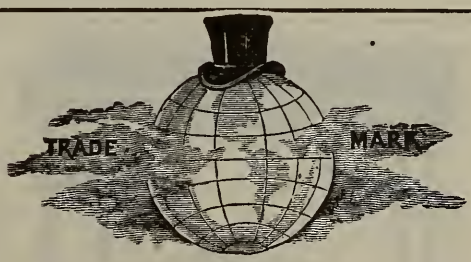
Die Walküre, music-drama in three acts, the second drama in the tetralogy *Der Ring des Nibelungen*, the text and music by Richard Wagner, was first given at the Royal Court Opera in Munich on June 26, 1870. The passage given at this concert is taken from Act III., Scene 3. Wotan bids farewell to the Valkyr Brünnhilde before casting her into the magic sleep, which is to be the punishment of her disobedience in protecting Siegmund against Hunding. The original text of the scene is as follows:

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WOTAN

(*blickt ihr ergriffen in das Auge, und hebt sie auf*).

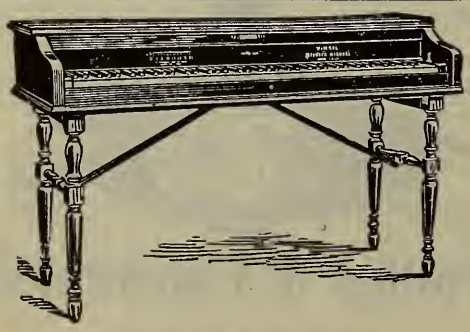
Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren,
dich, die ich liebte,
du lachende Lust meines Auges: —
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhilde's Fels: —
denn Einer nur freie die Braut,
der freier als ich, der Gott!

BRÜNNHILDE

(*wirft sich ihm gerührt und entzückt in die Arme*).

WOTAN.

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't,
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss: —
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,



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nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen: —
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schliessen!
Denn so — kehrt
der Gott sich dir ab!
so küsst er die Gottheit von dir.

(*Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge, und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihre Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.—Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne, und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*)

Logè, hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

(*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.*)

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

(*Er verschwindet in der Gluth nach dem Hintergrunde zu.*)

(*Der Vorhang fällt.*)

The literal English prose translation of this is:



WOTAN.

(*Much moved, he looks her in the eye, and raises her up.*)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting nevermore lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes: — then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock; let it scare the coward with devouring terrors; may the dastard flee Brünnhild's rock: — for let only one woo the bride, who is freer than I, the god!

BRÜNNHILDE.

(*Throws herself touched and in ecstasy into his arms.*)

WOTAN.

The shining pair of eyes, that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips: — this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror: — for the last time let it rejoice me today with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(*He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty boulder.*)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee today! Up, flickering flame, flame round the rock all ablaze! Loge! Loge! Hither to me!

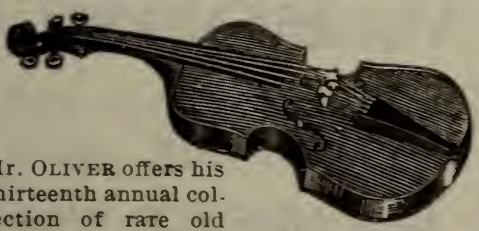
(*At the last call he strikes the boulder three times with the point of his spear, whereupon a flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.*)

Let him who fears the point of my spear never walk through the fire!

(*He vanishes toward the background through the glow. The curtain falls.*)

The orchestral part of this scene is scored for 1 piccolo-flute, 3 flutes (one of which is interchangeable with piccolo), 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 contrabass-tuba, 2 pairs of kettle-drums, 6 harps, 1 Glockenspiel, triangle, cymbals, and the usual strings.

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The Ride of the Valkyrior, from "The Valkyr."

Richard Wagner:

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Bulfinch, in his *Age of Fable*, thus describes the Valkyrior:*—

"The Valkyrior were warlike virgins, mounted on horses and armed with helmets, shields, and spears. Odin, who is desirous to collect a great many heroes in Valhalla, to be able to meet the giants in a day when the final contest must come, sends down to every battle-field to make a choice of those who shall be slain. The Valkyrior are his messengers, and their name means 'Choosers of the slain.' When they ride forth on their errand, their armor sheds a strange flickering light, which flashes up over the northern skies, making what men call the 'Aurora Borealis,' or 'Northern Lights.'"

In Wagner's *Ring des Nibelungen* the nine Valkyrior are daughters of Wotan and Erda; their names are Brünnhilde, Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwige, Siegrune, Grimgerde, and Rossweisse.

The "Ride of the Valkyrior," given at this concert, is taken from the first scene of the third act of *Die Walküre*.

The orchestral construction of this musical picture is uniquely original. What may be called the musical background is formed of a network of trills and rapid scale-passages in the wood-wind, with ascending and descending *fusées* of four notes (the flashing of the spears) and descending arpeggj in the violins and violas. Against this background stand out the galloping-figure of the horses ('celli, bassoons, and horns) and the buoyant song of the Valkyrior (horns, trumpets, trombones, and double-bass-tuba). Ever and anon this is interrupted by lightning-flashes, the descending chromatic scale of the Valkyrior's laughter, and their "Hojotoho!"

The scene is scored for 2 piccolo-flutes, 2 flutes, 3 oboes, 1 alto-oboe, 3 clarinets, 1 bass-clarinet, 3 bassoons, 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 double-bass-tuba, 6 harps, 2 pairs of kettle-drums, triangle, cymbals, snare-drum, and the usual strings.

* In the original Icelandic of the *Edda* this plural is given as *Valkyriur*.

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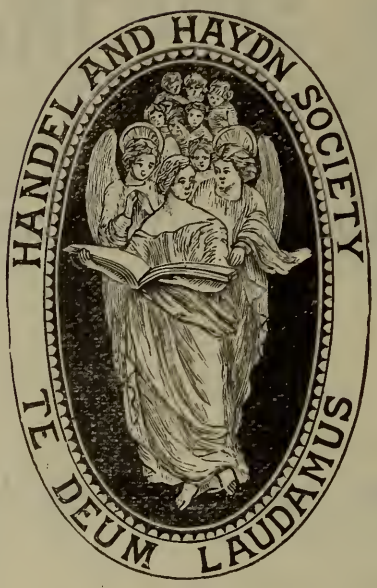
PROGRAMME.

Haydn - - - - - -	Symphony No. 2, in D major
Mozart - - - -	Symphony No. 49, in C major, "Jupiter"
Beethoven - - - - - -	Symphony No. 8, in F major

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 c. Three Songs without Words Mendelssohn
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2. *a.* Nocturne (E major) }
 b. Three Preludes (G major, B major, E-flat major) } Chopin
 c. Polonaise (A-flat major) }

3. *a.* Margaret at the Spinning-wheel }
 b. Erl-King } . . Schubert–Liszt
 c. Barcarole (A minor) Rubinstein
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Tuesday Afternoon, April 5, at 3 o'clock.

PROGRAM.

Beethoven	Trio in B flat, Op. 70
Mozart	Concerto, C minor, 1st movement
N. E. Swift	Suite in A minor
Rubinstein	Sonata in D major, 2d and 3d movements
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Mr. CARL BAERMANN.

Third Recital, Thursday evening, March 31, 8 o'clock.

PROGRAMME.

DITTERSDORF, CARL	Quartet, E-flat major
BEETHOVEN	Trio, Op. 70, No. 2, E-flat major
DVOŘÁK	Quintet, Op. 81, A major

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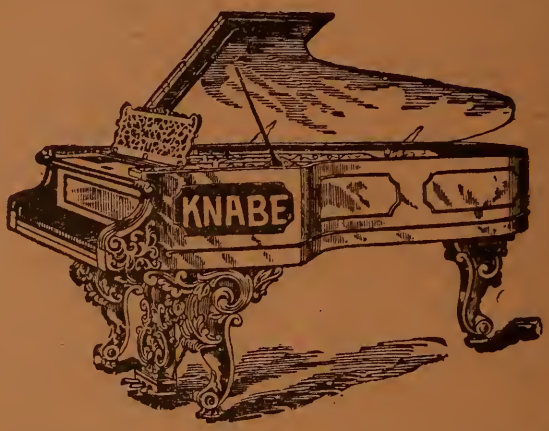
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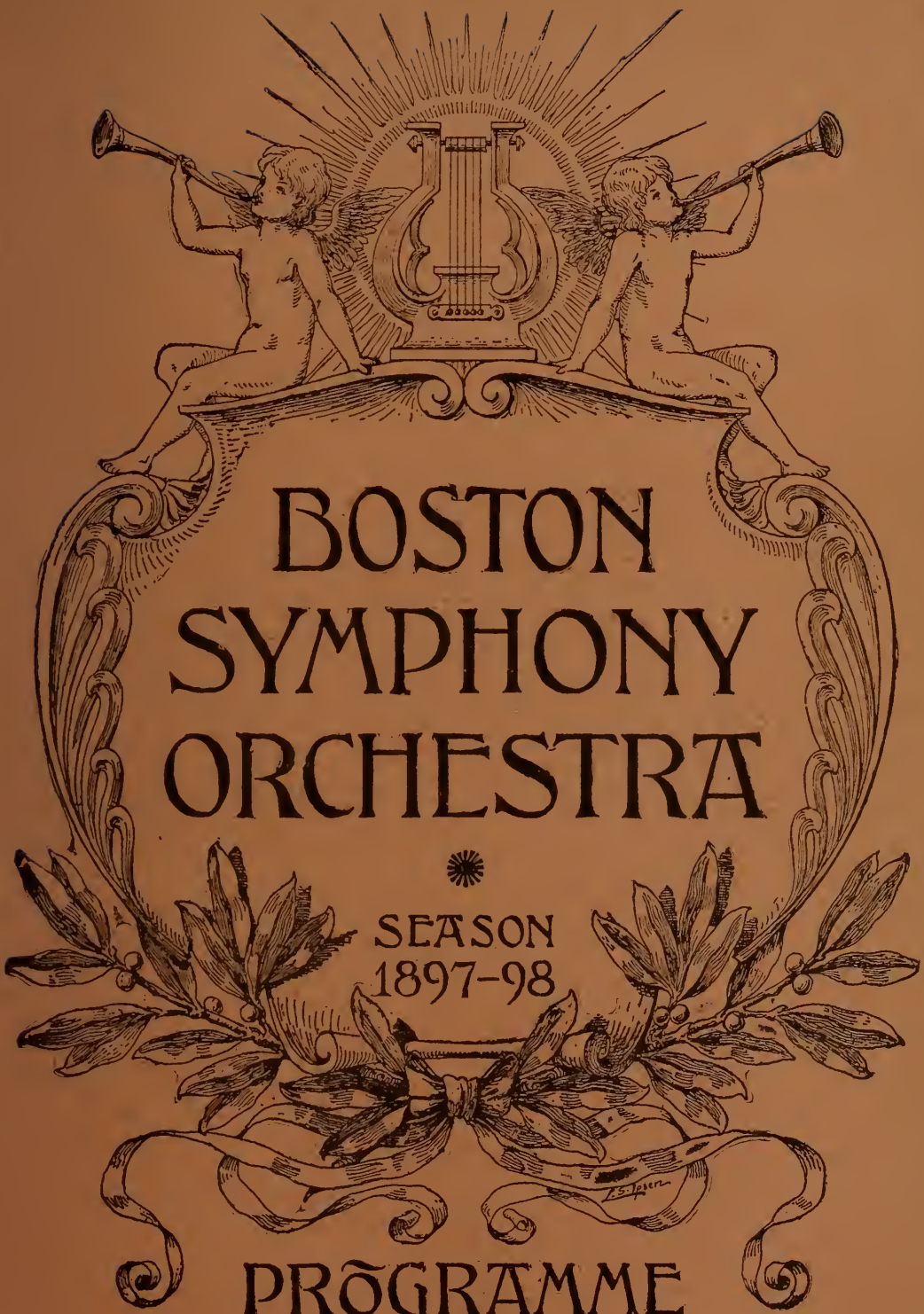
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PROGRAMME

OF THE

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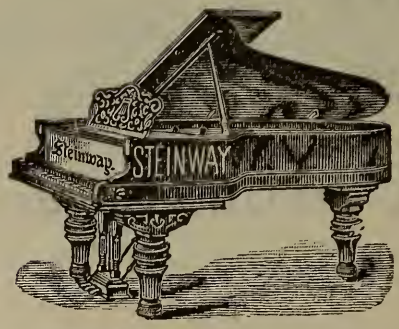
WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

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Friday Afternoon, April 1, at 2.30 o'clock.

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PROGRAMME.

Josef Haydn – Symphony in G major (Breitkopf & Härtel, No. 13; Peters, No. 8)

I.	Adagio (G major)	3-4
	Allegro (G major)	2-4
II.	Largo (D major)	3-4
III.	Menuetto: Allegretto (G major)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro con spirito (G major)	2-4

Wolfgang Amadeus Mozart – Symphony No. 49, in C major, "Jupiter"

I.	Allegro vivace (C major)	4-4
II.	Andante cantabile (F major)	3-4
III.	Menuetto: Allegretto (C major)	3-4
	Trio (C major)	3-4
IV.	Finale: Allegro molto (C major)	4-4

Ludwig van Beethoven – – Symphony No. 8, in F major, Op. 93

I.	Allegro vivace e con brio (F major)	3-4
II.	Allegretto scherzando (B-flat major)	2-4
III.	Tempo di Menuetto (F major)	3-4
IV.	Allegro vivace (F major)	2-2

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This symphony, which was written for Paris in 1786, is designated as "Letter V" in the catalogue of the London Philharmonic Society, and is No. 13 in the edition of Breitkopf & Härtel, and No. 8 in that of Peters.

The first movement opens with a short slow introduction, *Adagio* in G major (3-4 time), consisting for the most part of strong *staccato* chords, alternating with softer passages. The main body of the movement, *Allegro* in G major (2-4 time), begins with the dainty first theme, given out *piano* by the strings (without double-basses) and repeated *forte*, with a new counter-figure in the bass by the full orchestra. This is followed by some strong passage-work which soon develops into a subsidiary theme of more chromatic character, the intimate relation of which to the first is, however, not to be overlooked. This passage ends in the key of the dominant, D major. Then follows a short *piano* and *pianissimo* passage which seems to be intended to do duty for a second theme (it is in the dominant), but is really little more than a melodic variation of the first. Some more passage-work leads to an equally short conclusion-theme,— first in the oboes and bassoon, then in the strings,— which is also but a variation of the first theme, and some more *fortissimo* passage-work brings the first part of the movement to a close with a sudden modulation back to the tonic. This first part is then repeated. The free fantasia is long, for Haydn, and quite elaborate contrapuntally. The third part of the movement is entirely regular, the second and conclusion themes now appearing in the tonic; it is extended at some points by more development than was to be found in the first part; the first theme, too, is presented with a more elaborate juxtaposition of counter-figures than at first. There is also a short coda, on the first theme. The form, albeit already fully established, reminds one — in the want of marked individuality in the second and conclusion themes, both of which are derived from the first, and but little developed — a little of the estate of the Symphony during the pre-Haydnite transition period.

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The second movement, *Largo* in D major (3-4 time), opens with a beautiful, serious melody, sung in octaves by the oboe and 'celli, to an accompaniment in the violas, double-basses, bassoon, and horn, each period being followed by a modulating passage in all the strings. This theme is then repeated, still in the oboe and 'celli, with a richer accompaniment, the first violins pitting a light, airy counter-figure against it. Some sterner *fortissimo* harmonies in the full orchestra lead to a transitional passage, first in the higher wood-wind, then in the strings, after which the theme is repeated again by the full orchestra (without trumpets or drums, however), with the melody at first in the first violins and flute, then in the oboe and 'celli, the accompaniment growing more and more elaborate. The development of the rest of the movement is carried on on the same lines, the melodious theme returning twice more,— the first time in F major, with the melody in the first violins and 'celli in unison, the second time in D major, the melody being now in the first violins and oboe in unison, over a waving arpeggio accompaniment in the second violins. A very brief Coda closes the movement.

The third movement, Menuetto: *Allegretto* in G major (3-4 time), is in the regular form of Minuet and Trio, in its simplest estate. The Trio is in the tonic.

The fourth movement, *Allegro con spirito* in G major (2-4 time), is a brilliant rondo on a single theme, with some subsidiary passage-work and not a little contrapuntal working-out here and there. Its form, although extremely simple, is very fully developed; it is one of the prime favorites among Haydn's symphonic rondos, and brings the symphony to the most brilliant and vivacious conclusion. The theme, that of a peasant contra-dance, is a model in its way.

The symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, the full orchestra being employed in all four movements.

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ENTR'ACTE.

ON A CERTAIN PHASE OF VIRTUOSITY.

Under the heading "VIRTUOSITY" the *Century Dictionary* gives the following definition and examples: —

2. In the *fine arts*, exceptional skill; highly cultivated dexterity; thorough control of technic. Virtuosity is really a condition of the highest artistic success, since it means a complete mastery of the materials and processes at the artist's disposal; but, inasmuch as the ready use of materials and processes is often in itself wonderful to the percipient, virtuosity is often erroneously cultivated and applauded for its own sake. The term is especially applied to music.

> In this [inlaid work], as in the later work of most styles of art, mechanical *virtuosity* . . . was beginning to usurp the place of originality and purity of design.
>
> *G. C. M. Birdwood*, Indian Arts, II. 44.

> This gave to both performers a legitimate opportunity of displaying their *virtuosity*.
>
> *The Academy*, June 15, 1889, p. 420.

> Brilliancy of technique is now the property of nearly every public performer, and instrumental music is being threatened by that decadence which all art history proves is the constant companion of *virtuosity*.
>
> *The Century*, XXXV. 2.

It is no part of my intention here to write a solemn homily on the *ad captandum* abuses of virtuosity, on that virtuosity *per se* which merely aims at displaying itself. I mean only briefly to consider a certain phase of virtuosity which seems to me to have not a little to do with the ephemeral nature of certain corresponding phases of art, and make even the most honestly applied virtuosity overreach itself at times.

And just here I speak most particularly of virtuosity in instrumental performance.

A complete mastery of technique may have various legitimate uses; but one of these is unquestionably to bring out and give due relief to what is brilliant, sparkling, dazzling in a composition, in a word, to show forth

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what might be called its physical effectiveness. And, though the *Century Dictionary* lays no stress upon this particular phase of it, I think that it is in this sense that the word is most commonly used: as indicating a certain coruscating brilliancy of performance.

Now, whether of necessity or by chance, this peculiar brilliancy in performance which we call virtuosity has become intimately associated in the general mind with the idea of unusual technical difficulties being conquered. And a general, intimate association of ideas, especially when it rests on long experience, is not a thing safely to be ignored; if what is called virtuoso effectiveness is strongly associated in the general mind with the conquering of technical difficulties, the association is probably not wholly imaginary; there is probably something real in it. Of course virtuosity is expected to conquer technical difficulties with apparent ease, to conquer them so completely that they vanish, in so far as the listener is concerned. Still I think I am not wrong in saying that a certain sense of the difficulty conquered, and of the effort necessary to conquer it, still remains in the subconsciousness of most of us; and that, if we became entirely unconscious of any difficulty being there and of any effort being necessary to conquer it, we should also lose much of that impression of brilliancy which it is the part of virtuosity to produce. If the performer's virtuosity reaches the point of absolutely effacing all sense of effort, if, as the slang term goes. he appears to play brilliant and sparkling passages "like rolling off a log," he almost inevitably gives us the impression of a nonchalance that seriously diminishes the effect his brilliant playing would otherwise have had upon us.

Here is a seeming paradox. We instinctively attribute to virtuosity the power of conquering technical diffiiculties with apparent ease; and yet, so soon as this same virtuosity reaches the point of seeming absolutely effortless, it fails of its brilliancy of effect. Perhaps we cannot help associating a certain degree of voluntary effort with all energetic effects, as energy seems of its very self to imply something of effort also.

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Now it is not uninteresting to note how, in the gradual, hardly intermittent growth and development of virtuosity in performers, the whilom inherent brilliancy and effectiveness of compositions of bygone periods seems to fade away and die out of them. This has been noticed often enough; but I hardly think the right cause has generally been attributed to it. Of course our sense of the diminished brilliancy of many an old composition comes in part from an altered standard, from an unconscious comparison of what was brilliant and showy a hundred years ago with what is showy and brilliant to-day. But it seems to me that this only half explains the matter, and I think that part of the real cause lies deeper. I cannot help suspecting that the average modern pianoforte virtuoso plays, say, a Mozart sonata really and essentially less brilliantly (in one way, at least) than the virtuoso of Mozart's own day did. The brilliant, virtuoso passages in the music have become so simple and easy to modern virtuosity that the pianist can no longer play them in the spirit in which they were originally conceived; he can no longer satisfy our subconscious demands upon that sense of effort without which energy ceases to seem energetic. The music is no longer difficult enough for the modern virtuoso to play with his full brilliancy and dash.

One noticeable point in much of the modern pianoforte playing seems to give proof of this — or, at least, to give a strong hint in the same direction. Take the more and more rapid tempo in which pianist after pianist has played certain quick movements in the course of the last ten or twenty years. What, think you, would have been thought twenty years ago of Siloti's tempo in Chopin's B-flat minor Scherzo? And yet I much doubt whether Siloti could possibly play the piece with due energy and vigour of accent at a slower tempo than he now does. His tempo is the one appropriate to his wonderfully developed virtuosity; if he took a slower one, he would have to exercise a certain self-restraint, to hold himself back; and the very essence of the music is onward push and the most unbridled

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energy. I have no doubt whatever that, if Siloti were to play the B-flat minor Scherzo at a slower tempo, nearly every listener would say that he played it — as a certain chorus was once said to have sung a rollicking drinking-song — "with distinguished sobriety."

A quick movement produces its impression of rush, dash, energy, headlongness upon us, not by any means simply by its actual mensurable speed, but mainly by the amount of onward push and, as it were, breathless rhythmic energy the performer puts into his playing of it. What is an enormously brilliant tempo for one player becomes a very dragging and lifeless tempo for another. In the same way, what is a brilliant tempo for the consummate modern virtuoso would be a mere unintelligible scramble, devoid of all brilliancy and accent, in the hands of a player of less developed technique. To produce energetic velocity of impression, the player must have to push forward, not hold himself back.

Now, the limits within which the tempo of a movement can be accelerated, so as to allow the modern virtuoso to play it with due brilliancy and energy, are not particularly wide; push the process beyond a certain point, and you immediately fall into a direct contravention of the inherent character of the music, and the acceleration stultifies itself. And, if Siloti's tempo in the B-flat minor Scherzo of Chopin has not yet reached this point of self-stultification, one may well doubt whether the same would be the case were he to throw himself unreservedly into a brilliant *allegro* movement by Mozart or Haydn. It seems to me that a player of his wonderful technique would inevitably have to exercise a certain amount of self-control, would have to keep a tightish rein upon himself, to play a Mozart or Haydn *Allegro* — conceived by the composer in a spirit of the utmost dash and brilliancy — at a rational tempo. The mere notes of the piece would not give him enough to do, would not make enough physical demand upon him, to enable him to push vigorously and impetuously onward without overstepping all rational bounds of velocity. In other words, that he would have to play the movement either rather tamely or else ridiculously.

So it seems to me that the modern growth of virtuosity in instrumental

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performers is doing something more and more serious than merely throwing the older virtuosity in performance into the shade; it is gradually eliminating the essentially virtuoso element from a great deal of the older music, by outgrowing it in every sense. The modern virtuoso is burning his ships behind him; stratum after stratum of the older music is falling inexorably out of his domain. It has become not only child's-play to him, but he can no longer play with it *like a child*. What Clementi or Mozart played as something tremendous seems something very tame in his hands; not only by contrast with much more tremendous-seeming modern things, but also (and probably mainly) because he absolutely cannot play it "tremendously."

SYMPHONY NO. 49, IN C MAJOR, "JUPITER."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died there on Dec. 5, 1791.)

This was Mozart's last symphony. Who gave it the now universally recognized title "Jupiter" is not known; but it was not Mozart himself. The familiar first theme of the Finale was used by Mozart also in the *Credo* of his Mass in F. The symphony, together with the ones in E-flat major and G minor, was written between June 26 and August 10, 1778 — this one being written in fifteen days. The autograph score is now in the possession of Julius André, of Frankfort-a-M. Mendelssohn was the first to show that a favorite passage of seven measures near the close of the *Andante* in

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the current version was altered from the original autograph. The symphony was first given in this country by the New York Philharmonic Society in the season of 1843–44. The name "Jupiter" probably referred to the (supposable) "thunder and lightning" of the triplet *fusées* of the strings and wood-wind in the opening measures of the first movement. At least, very similar *fusées* precede the general cry of "*Odi il tuon'!* (Hear the thunder!)" in the first Finale of *Don Giovanni*.

The first movement, *Allegro vivace* in C major (4-4 time), opens immediately with the exposition of the first theme by the full orchestra. This theme is in two sections: in the first the thundering triplets of the full band alternate with a softer melodious phrase of the strings; the second is one of those martial, march-like passages, with a characteristic rhythm in the trumpets and kettle-drums, of which Mozart was especially fond, and ends with strong emphasis on the dominant. This simple exposition is followed, not by a subsidiary nor second theme, but by an extended development, almost a working-out, of all the figures in the first theme in conjunction with some new counter-figures. This development, which covers thirty-two measures, ends by half-cadence on the dominant of the dominant (chord of D major). Then the strings give out the second theme: a yearning phrase, ascending by two successive semitones, followed by a brighter, almost rollicking one — is it Jove laughing at lovers' perjuries? — the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves. This second theme is in the dominant, G major, the development ending with a modulation back to the tonic, in which key, but in the minor mode, a strong subsidiary of brilliant passage-work sets in, ending, however,— as the development of the first theme did,— with a half-cadence on the dominant of the dominant. Now comes a bright, laughing — in fact, almost tittering — conclusion-theme in the dominant, the first part of the movement ending with a return of the martial rhythm of the second section of the first theme.



The free fantasia is long for Mozart, and exceedingly elaborate and thorough in its working-out of the thematic material already presented, omitting, however, all mention of the second theme.

The third part of the movement is an almost exact reproduction of the first, but with the following changes of key: second theme now in C major; subsidiary passage-work in F minor; conclusion-theme in C major. There is no coda.

The second movement, *Andante cantabile* in F major (3-4 time), is in that rather vague and rudimentary application of the sonata-form which is not uncommonly met with in slow movements of the period. Its first part presents the successive development of three contrasted themes, which may be taken as first, second, and conclusion theme, but are so welded together that their succession seems almost like a piece of continuous melodic development. The second part consists of some more elaborate developments on the same material, the second theme, however, appearing before the first. At the end of the first part there is a double-bar with repeat-sign; this repeat is often omitted in performance.

The third movement, Menuetto: *Allegretto* in C major (3-4 time) — with Trio also in C major — is strictly in the traditional minuet-form. Its principal theme begins with the inversion of the initial figure (the chromatic sigh) of the second theme of the first movement; and this "sigh" reappears in a slightly curtailed form in the flute, horn, and bassoons in the Trio.

The fourth movement, Finale: *Allegro molto* in C major (4-4 time), has often been called — and has become famous as — a "fugue on four subjects." Like the first movement, it is really in 2-2 (*allabreve*) time; but Mozart, as was not unusual with him, has omitted the hair-stroke through the "C" of common time — a detail in the use of which he was habitually exceedingly lax. As far as the "fugue on four subjects" goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four

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themes, and the treatment of this thematic material is for the most part of a fugal character — the responses are generally "real," instead of "tonal." Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish "*tutti* cadences" to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary "diversions" in a fugue. Still fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out,— all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*,— this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

SYMPHONY NO. 8, IN F MAJOR, OP. 93 LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

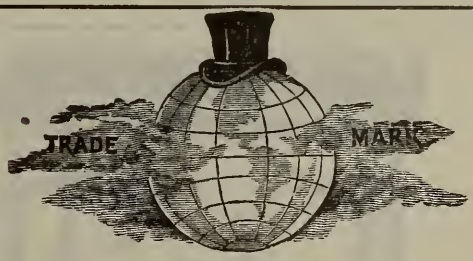
This symphony was written in 1812, about the same time as the seventh, in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little if any, change from the composer's second manner; it is rather by its general style the manner of

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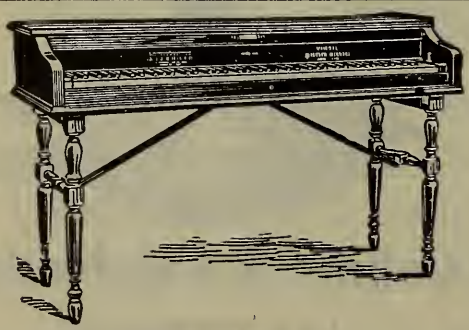
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its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to his third period. It marks a longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner. The score bears no dedication.

The first movement (*Allegro vivace e con brio*, in F major, 3-4 time) opens, without introduction, with the first theme. This theme is twelve measures long: the first phrase of four measures given out by the full orchestra in *forte*, responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treatment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a



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rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.

The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is based on the theme of a three-voice circular canon, or round, "*Ta, ta, ta, lieber Mälzel*," sung in honor of the inventor of the metronome at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking, and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by



the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural variation of the first theme in the violins, and a development of the second in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as "antecedent," and the flutes, oboes, violins, and violas, as "consequent." A brief and entirely humorous coda brings the movement to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows: —

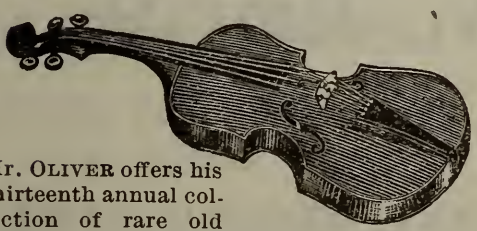
The *andante scherzando* * is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain; he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill: they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d'arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons, are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more by this example that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all commonplaces for which Beethoven had the most aversion: by the Italian cadence? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-mediant, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

Oh! Berlioz! and were you, of all Frenchmen, the one not to take a joke? Well did one Hadow call you a man of "keen though rather intermittent sense of humor." The whole *Allegretto scherzando* — note the "*scherzando!*" — is a joke, if an infinitely graceful and charming one.

* Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.

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The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the *Allegretto scherzando* corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes this C-sharp as the bass of an ideal chord of the 6th, of the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But, after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead somewhere, the third time; yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop. The symphony is scored for the ordinary classic concert orchestra, with one pair of horns, trumpets, and kettle-drums, and without trombones.

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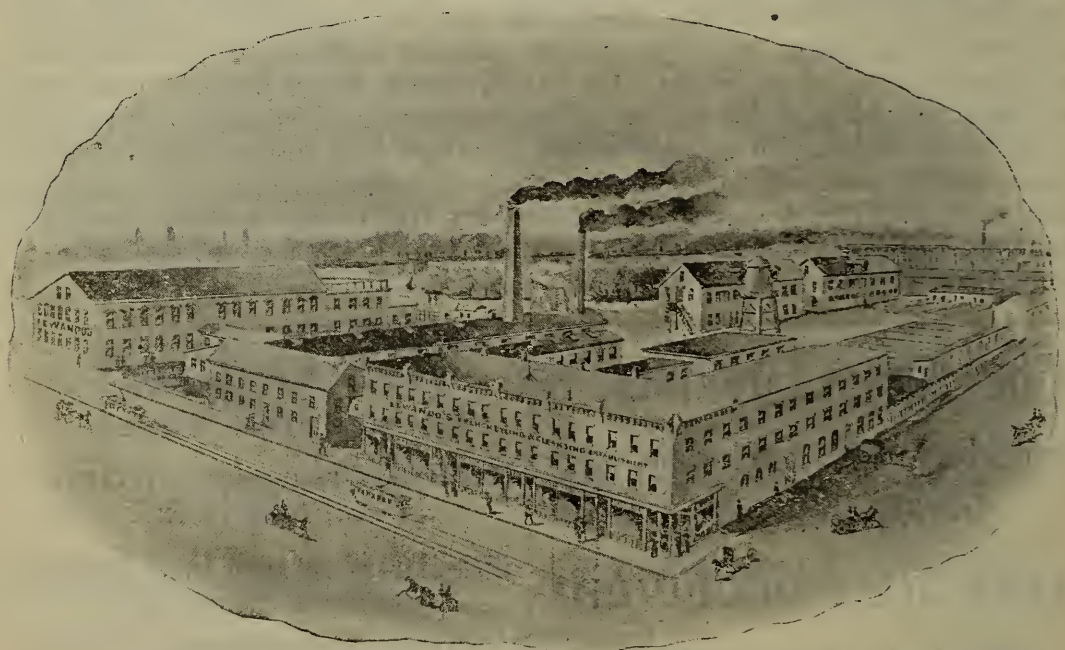
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PROGRAMME.

Schubert - - - - - - -	Unfinished Symphony
Gluck - - - - - - - -	Aria from "Orpheus"
Grieg - - - - -	Selections from Suite No. 2, "Peer Gynt"
Wagner - - - - - - -	Songs with Pianoforte
a. "Träume"	
b. "Schmerzen"	
Dvořák - - - - - - -	Overture, "Carneval"

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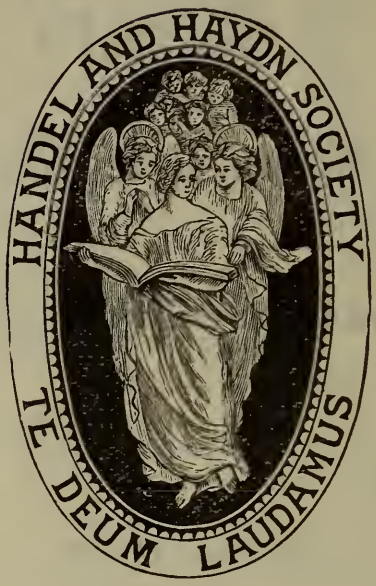
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PROGRAM.

Beethoven	Trio in B flat, Op. 70
Mozart	Concerto, C minor, 1st movement
N. E. Swift	Suite in A minor
Rubinstein	Sonata in D major, 2d and 3d movements
Henselt	Concerto in F major, 2d and 3d movements

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Franz Kneisel, 1st Violin.
Otto Roth, 2d Violin.
Louis Svecenski, Viola.
Alwin Schroeder, Violoncello.

PROGRAMME.

Borodine Quartet in D major, No. 2
Saint-Saëns Quartet with Piano, in B-flat
Beethoven Quartet in A minor, Op. 132

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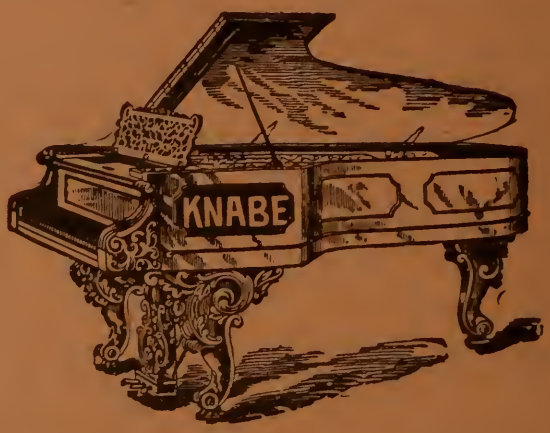
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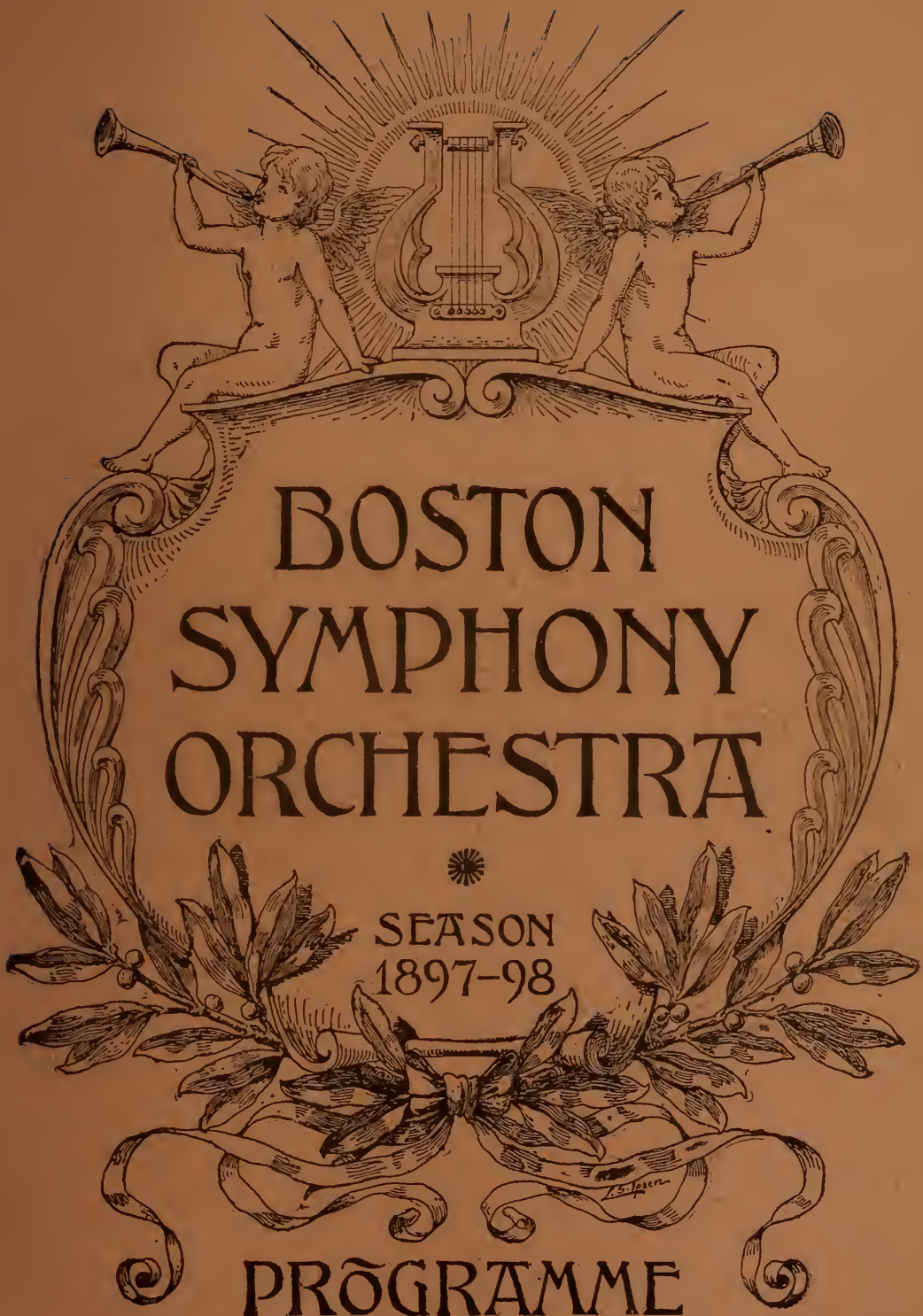
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Twenty-first Rehearsal and Concert.

Friday Afternoon, April 8, at 2.30 o'clock.

Saturday Evening, April 9, at 8.00 o'clock.

PROGRAMME.

Franz Schubert – – – – Unfinished Symphony in B minor

I. Allegro moderato (B minor) - - - - 3-4
II. Andante con moto (E major) - - - - 3-8

Christoph Willibald, Ritter von Gluck – Recitative, "Ach, sie hört nicht," and Aria, "Ach, ich habe sie verloren," from "Orpheus"

Edvard Grieg – Suite No. 2 from the Music to "Peer Gynt," Op. 55

I. The Abduction of the Bride (Ingrid's Lament):
Allegro furioso (G minor) - - - - 2-4
Andante doloroso (G minor) - - - 3-4
II. Arabian Dance: Allegretto vivace (C major) - 4-4
IV. Solvejg's Song: Andante (A minor) - - - 4-4
V. Dance of the Mountain King's Daughter:
Allegretto alla burla (D major) - - - 2-4

Richard Wagner – – – – – – Songs with Pianoforte

a. "Träume"
b. "Schmerzen"

Antonín Dvořák – – – – Overture, "Carnival," Op. 92

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Unfinished Symphony in B minor Franz Schubert.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

The two existing movements of this symphony, and nine measures of the Scherzo, were written in 1822; the MS. bears the date, October 30. The score was published posthumously by Spina. It is interesting to note that, of the last two of Schubert's symphonies, this one was written just before, and the one in C major some time after, the production of Beethoven's ninth.

The first movement, *Allegro moderato* in B minor (3-4 time), opens with a grave phrase in the 'celli and double-basses in low octaves; on the ninth measure the first and second violins enter with some nervous passage-work in 3rds and 6ths, which serves as an accompaniment to a plaintive theme of the oboe and clarinet. I have long been in doubt exactly how to classify these three phrases; indeed I think I have classified them differently each time I have had to analyze the symphony for these program-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'celli and double-basses,—or the response to it,—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this. The development of theme and counter-theme is carried on for some eighteen measures, and then suddenly cut short by loud, stertorous syncopated chords in the full orchestra. A long-held D in the horns and bassoons, followed by a simple modulation to G major, leads to the idyllic second theme, sung first by the

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'celli against syncopated harmonies in the violas and clarinets, then taken up by the violins in octaves. The development soon assumes an imitative contrapuntal character, the place of a conclusion-theme being taken by some still closer imitations on this second theme. These lead to the close of the first part of the movement, which is repeated.

The free fantasia is devoted to a long and elaborate working-out of the first member of the first theme. The third part begins with the first theme in the tonic, and proceeds regularly, the second theme coming in D major. A short coda on the first member of the first theme ends the movement.

The second movement, *Andante con moto* in E major (3-8 time), is in the sonatina form, that is, the sonata-form without free fantasia. It opens with the first theme in the tonic, E major, in the strings, interrupted at moments by the wind. This is followed by a strong first subsidiary in the tonic, given out *forte* by all the wood-wind and brass over a contrapuntal bass in all the strings in octaves. This subsidiary, by the way, strongly suggests the theme of the trio of the scherzo in the composer's great C major symphony. It is followed by a return of the first theme in the wood-wind in the tonic. This leads to the entrance of the second theme — a clarinet solo over syncopated harmonies in the strings — in the relative C-sharp minor. This theme passes through several modulations in the course of its development. A strong second subsidiary in C-sharp minor follows, given out *fortissimo* by the full orchestra. A conclusion-theme in D major follows, the first violins imitating the 'celli and double-basses against a syncopated accompaniment in the second violins and violas. Then comes a free closing passage on figures from the conclusion-theme, *decrescendo* in the wood-wind and horns.

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The second part of the movement — corresponding to the regular third part, there being no free fantasia — follows precisely the same scheme, with the regular changes of tonality. A short coda on the conclusion-theme and first theme closes the movement.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

RECITATIVE, "ACH, SIE HÖRT NICHT," AND ARIA, "ACH, ICH HABE SIE VERLOREN," FROM "ORPHEUS."

CHRISTOPH WILLIBALD, RITTER VON GLUCK.

(Born at Weidenwang, near Neumarkt, in the Upper Palatinate, on July 2, 1714; died in Vienna on Nov. 15, 1787.)

Orfeo ed Euridice, opera in three acts, the text by Raniero de' Calzabigi, the music by Gluck, was first given, under the composer's direction, at the Hofburgtheater in Vienna on October 5, 1762. The cast was:

ORFEO	Gaetano Guadagni (*castrato*)
EURIDICE	Marianna Bianchi
AMORE	Lucia Clavarau

It was Gluck's first opera in his second, or great, manner. In 1774 he was commissioned to rearrange it for the Académie Royale de Musique in Paris, it being impracticable to give it there in its original shape. There were no contralto voices in the chorus at the Opéra in those days, so Gluck rewrote the alto part in all the choruses for high counter-tenor.

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There was also no great contralto singer; so he transposed the part of Orphée for Legros's high-counter voice. There being no English-horns, he transposed their parts for clarinets, except in places where the transposition for Legros's benefit brought the parts within the range of the oboe. The absence of a soprano-trombone (*Zinke* or *cornetto*) necessitated the suppression of the part originally written for it in the opening chorus. More than this, Gluck added several numbers and rewrote others. In this altered shape the opera was brought out, in a French translation by Moline, as *Orphée et Euridice* at the Académie de Musique on August 2, 1774.

The French version was generally admitted to be an improvement upon the original Italian one, except in the matters of transposition and suppressed or altered instrumentation. When the Paris Théâtre-Lyrique wished to revive the opera in 1859, the management engaged Berlioz to prepare a new version, containing all the improvements in the first French version, but adhering to the instrumentation of the original Italian one, and with the part of Orphée in the original keys, for contralto voice. This — which is generally known as the "Berlioz version" — was given at the Théâtre-Lyrique in November, 1859, with Mme. Viardot-Garcia as Orphée.

The German version now given in Vienna adheres to the original Italian score; and I believe this is the version used in many other German capitals, though in some of them a German translation has been adapted to the Berlioz version. The first French version is now given nowhere.

The air sung at this concert is in the part of Orpheus, and comes in the third act. Orpheus, in bringing Euridice up from the nether world, has disobeyed the command of the gods and let her see his face; she accordingly fades from his grasp and is carried back to Hades. The recitative begins immediately after her disappearance. The German text is:

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Recitativ.

Ach, sie hört nicht mein Fleh'n; ach, sie kehrt nicht zurück! Ich selbst hab' sie dem Tod geweiht; mehr als jemals fühl' ich mich elend; mein Schmerz ist ohne Grenzen! In dieser Schreckensstunde bleibt mir nichts mehr, als nur der Tod, der Alles sühnet.

Arie.

Ach, ich habe sie verloren,
All' mein Glück ist nun dahin!
Wär', o wär' ich nie geboren,
Weh', dass ich auf Erden bin!

Euridice, Euridice!
Gieb Antwort, o vernimm mich!
Noch dein, noch treu dir bin ich!
Da capo: Ach, ich habe sie verloren, u. s. w.

Euridice, ach, vergebens!
Ruh' und Hoffnung, Trost des Lebens,
Ist nun nirgends mehr für mich!
Da capo: Ach, ich habe sie verloren, u. s. w.

The English literal prose of which is:

Recitative: Alas, she hears not my beseeching; alas, she will never return! I myself have devoted her to death; I feel my wretchedness more than ever; my grief is without bounds! In this hour of terror naught is left for me but death, which atones for all.

Air: Alas, I have lost her, all my happiness is gone! Had, O had I never been born, woe to me that I am on earth! Euridice, Euridice! Give answer, O hear me! I am still thine, still true to thee! . . . Euridice, alas, 'tis in vain! Peace and hope, the consolation of my life, are nowhere more for me!

The air is in C major (2-2, *allabreve* time), and is marked *Andante con moto* in the score, although passages of *Adagio* occur now and then. The accompaniment of both recitative and air is scored for first and second violins, violas, 'celli, and double-basses. In the first French version this air is transposed to F major, and three additional measures are inserted near the end.

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A LIBERAL MUSICAL EDUCATION.

A plea was made not long ago in one of our musical periodicals for a system of teaching harmony that should meet the wants of the intelligent music-lover who was anxious to know something about the technical side of Music, but never intended to apply his knowledge to practical composition. Objection was made to all as yet known systems of teaching harmony that they were calculated to meet the wants of the professional student only, who meant to apply his acquired knowledge practically, as a composer. All known methods of teaching harmony, it was said, involve a large amount of purely technical drill; and technical drill is not what the average intelligent amateur wants, for the acquisition and development of musical technique is no object at all to him; what he wants is musical knowledge and insight, not practical technique.

This plea, put in other words, is virtually for what might aptly be called a descriptive course in harmony, like the general courses in other fine arts or in literature that are given in many of our schools and universities; a course by which the student shall be taught to understand harmony, without going through the labour of learning how to write harmony himself. Many an eager knowledge-seeker has been taught a great deal about literature and poetry, without the least drill in the actual writing of prose or verse. Many an art-loving person has been taught much about the representative arts, without being required to take a single lesson in drawing, painting, or modelling. Why, then, cannot the intelligent music-lover be taught a great deal about the theoretic side of music, without going through a technical drill that seems adapted only to the purposes of the professional student who means to write music himself?

The only answer to this apparently reasonable question is that no one has yet discovered the way. A descriptive course in harmony, for instance, has been found impracticable. There are several reasons for this, all of

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which lie more or less deeply rooted in the peculiar nature of the art of music itself.

Let us look, for a moment, at the other fine arts and at literature. Painting and sculpture appeal directly to the eye; the general, unprofessional student can be shown pictures and statues, drawings, photographs, and models, while the teacher is talking about and explaining them. Even if the course is purely descriptive, these things can be described in terms with which the student is familiar, to begin with, just as any other visual objects can. Take poetry and literature. No sane person would attempt the general study of poetry or literature who did not know how to read. But, knowing how to read, to begin with, the student finds that these things are expressed through a medium with which he is perfectly familiar, and is consequently in a position to follow and understand the teacher's exposition and explanation without difficulty.

But music appeals directly to the ear. And it cannot be played nor sung to the pupil at the same time that the teacher is describing or explaining it. Either the example or the explanation must come first; and this involves an effort of memory on the pupil's part such as is exceedingly likely to be abortive. Moreover, the very explanation itself will of necessity be couched in language which the pupil must learn before he can understand it. The use of a large number of technicalities is unavoidable, and the exact meaning and force of these technicalities is not so easy to learn as the uninitiated may suppose. If, on the other hand, the teacher

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takes to the plan of using written or printed music as examples, he is immediately brought up short by the fact that the pupil does not know how to read music; that is, the written or printed staff-notation does not immediately and automatically represent to the pupil the sounds he would hear, if the music were sung or played. Then let the pupil begin by learning how to read music, you may say. Very good; but this is a purely technical matter, involving a considerable amount of practical technical drill. More than this, the art of reading musical notation is one which most people find extremely difficult, which many find absolutely impossible, to learn. To be able to acquire it to any serviceable extent implies a peculiar psychico-physiological organization, and one which seems to have little to do with the pupil's power of musical enjoyment or appreciation.

The study of harmony is especially impracticable to one who cannot read music fluently, easily, and accurately to begin with. So, even before entering upon any sort of study of harmony, the unprofessional, general student must first submit himself to a severe course of purely technical drill; to exactly the same drill that must be gone through by the professional. Well, let us suppose this drill to have been gone through with efficaciously; let us suppose the student to be able to read music as well and easily, as automatically, as the student of literature or poetry can read common print. This, to be sure, is rather a daring supposition; but let us make it, for the sake of argument.

The student, thus forearmed, enters upon a descriptive and analytic course in harmony. But long experience has shown that the subject is so involved, so abstruse and complicated, that it necessitates the use and understanding of such an enormous array of technicalities, that no merely descriptive teaching and explanation can suffice to make the average pupil understand it at all. It is too great a strain upon the perspicacity and memory for most people to stand. An adequate understanding of the terminology and principles of harmony has been found to be unattainable in

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the vast majority of cases,— I should say, in ninety-nine out of a hundred, — except through the familiarity with the material employed that comes from nothing less than actually working with that material. That is to say that ninety-nine persons out of a hundred will find it absolutely impossible to understand the principles of the science, without going through with a pretty severe technical drill in actually writing harmony themselves, in filling out figured basses and harmonizing chorals. It is only by such practical drill that a host of points can be lodged in the pupil's memory surely enough to enable his mind to grasp the theoretic principles involved. As I have said, no one has yet discovered a way to teach harmony otherwise than by methods which apply to the professional, technical student. Moreover, the study of harmony, like that of the higher mathematics, demands for its successful pursuit a peculiar cast of mind; and the possession of this cast of mind bears, as careful psychologists tell us, no recognizable relation to the musical bent or aptitude for musical enjoyment or appreciation which may be discoverable in any particular individual. A man may be wonderfully amenable to the highest musical impressions without possessing this cast of mind at all.

Here we have some reasons why a liberal musical education — in a proper sense of the term — is so impossible to attain without going through with a deal of purely technical and "professional" drudgery; why it is a totally different matter from what may be called a liberal literary or artistic education.

SUITE NO. 2 FROM "PEER GYNT," OPUS 55 EDVARD GRIEG.

(Born at Bergen, in Norway, on June 15, 1843; still living.)

In the preface to the full score of Grieg's incidental music to Ibsen's drama, *Peer Gynt*, stands the following: —

Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild

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adventures — comes, for instance, to a peasants' wedding, where he carries off the bride up to the mountain peaks. Here he leaves her — [No. 1, The Abduction of the Bride, Ingrid's Lament: *Allegro furioso* in G minor (2-4 time); *Andante doloroso* in G minor (3-4 time)] — to roam about with wild cowherd girls. He then enters the kingdom of the Mountain King, whose daughter falls in love with him and dances to him — [No. 5, Dance of the Mountain King's Daughter: *Allegretto alla burla* in D major (2-4 time)]. But he laughs at the dance and the droll music, whereupon the enraged mountain folk wish to kill him. He succeeds in escaping, and wanders to foreign countries, amongst others, to Morocco, where he appears as a prophet, and is greeted by the Arab girls — [No. 2, Arabian Dance: *Allegretto vivace* in C major (4-4 time)]. After many wonderful guidings of Fate he at last returns as an old man, having suffered shipwreck on his way — [No. 4, Solvejg's Song: *Andante* in A minor (4-4 time)].

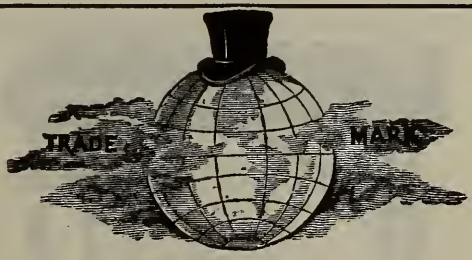
With compositions of this sort little is to be said in the way of technical analysis. In the present case, however, something may well be said of the instrumentation. In the *Dance of the Mountain King's Daughter* (No. 5) Grieg has gone to quite unusual lengths in the matter of novel effects of colour, evidently with a grotesque purpose. To the ordinary orchestra (without trumpets or trombones) he adds a pianoforte, harp, xylophone, triangle, and snare-drum. Nor does the enumeration of these instruments give an idea of all the queer effects produced. The violas, and later the 'celli also, mark the rhythm of the accompaniment to the dance by striking the strings with the wood of the bow — a trick already employed in the finales of Berlioz's *Fantastic* symphony and Chopin's F minor concerto. The snare-drum, in marking the same rhythm, strikes the first beat of every measure in the usual way, on the sheepskin drum-head; but the next two beats are struck on the wooden rim that runs round the head. The pianoforte plays the melody in octaves, together with the xylophone and two piccolo-flutes, while the clarinets play the same melody two octaves apart,

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Songs with Pianoforte: "Träume" and "Schmerzen."

Richard Wagner.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

The text of these songs, which are taken from a set of five, is:

Träume.*

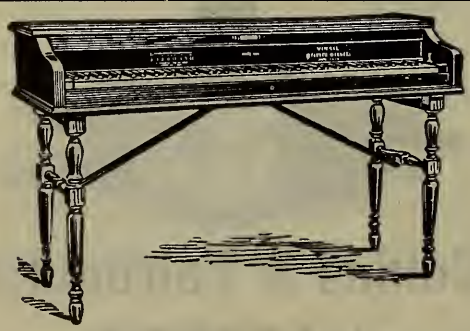
Sag', welch wunderbare Träume
halten meinen Sinn umfangen,
dass sie nicht wie leere Schäume
sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
jedem Tage schöner blüh'n,
und mit ihrer Himmelskunde
selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
in die Seele sich versenken,
dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
aus dem Schnee die Blüthen küsst,
dass zu niegeahnter Wonne
sie der neue Tag begrüsst,

* The music of this song is a sketch for the passage beginning "*O sinh' herneider, Nacht der Liebe*" in the love-scene in the second act of *Tristan und Isolde*.



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dass sie wachsen, dass sie blühen,
träumend spenden ihre Duft,
sanft an deine Brust verglühen,
und dann sinken in die Gruft.

SCHMERZEN.

Sonne, weinest jeden Abend
dir die schönen Augen roth,
wenn im Meeresspiegel badend
dich erreicht der frühe Tod;
doch ersteh'st in voller Pracht,
Glorie der düstren Welt,
da am Morgen neu erwacht
wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
wie, mein Herz, so schwer dich sehn,
muss die Sonne selbst verzagen,
muss die Sonne untergehn?
und gebieret Tod nur Leben,
geben Schmerzen Wonne nur:
O wie dank' ich, dass gegeben
solche Schmerzen mir Natur!

The English prose translation of these is:

DREAMS.

Say, what wondrous dreams hold my sense in their embrace, that they have not vanished into dreary nothing, like empty froth?

Dreams that blossom fairer every hour, every day, and pass blessed o'er my spirit with their heaven's message?

Dreams that, like bright rays, sink into the soul, to paint there an eternal picture: all-forgetfulness, remembrance!

Dreams, as when the spring sun kisses the blossoms out from the snow, that the new day may greet them to never-dreamt-of ecstasy, that they may grow, that they may bloom, and dreamily give forth their perfume: then softly quench their glow upon thy bosom, and sink into the grave.

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Sun, thou weepest thy beauteous eyes red every evening, when, bathing in the sea's mirror, early death overtakes thee; yet thou arisest in full splendour, glory of the darkling world, when thou awakest fresh in the morning, like a proud, victorious hero!

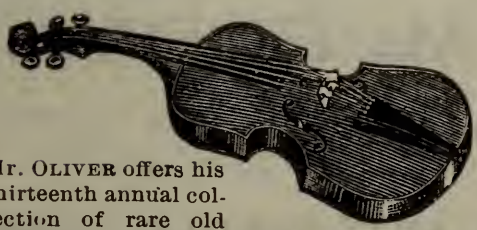
Alas, how should I then complain; how, my heart, see thee so heavy; if the sun itself must despond, if the sun itself must set? and, if death only bears life, if sorrows give only ecstasy, O how I thank thee, Nature, that thou hast given me such sorrows!

OVERTURE, "CARNIVAL," IN A MAJOR, OPUS 92 . . ANTONÍN DVOŘÁK.

(Born at Mühlhausen, near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter

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instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo*, long-held and diminished G-natural in the first violins and horn, leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe outline a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpeggj in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extendedly developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

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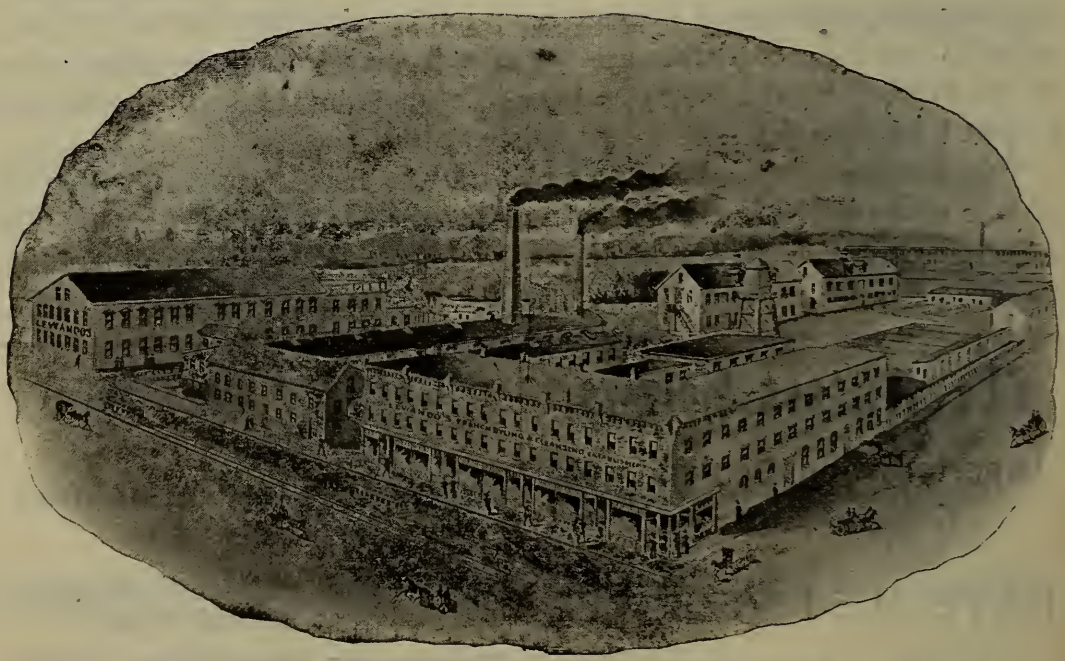
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Friday Afternoon, April 15, at 2.30 o'clock.

Saturday Evening, April 16, at 8.00 o'clock.

PROGRAMME.

Brahms - - - - - - - - -	Symphony No. 1
Tschaikowsky - - - - -	Concerto for Pianoforte, No. 1
Beethoven - - - - - -	Overture, "Egmont"

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In pursuance of its aim to foster a taste for what is purest and best in *a cappella* choral music, desires not only to give adequate performance of the masterpieces of this character already extant, but also to encourage further development of this field.

The Society therefore offers a prize, which it is proposed to make an annual one, of $250, for the best composition for mixed voices, unaccompanied. The first competition is offered on the following conditions: —

1. Any one may compete who has been, for the past five years or longer, a resident of the United States or Canada.

2. The work shall be set to sacred words, Latin or English, for a chorus of about fifty voices.

3. The time of performance should not exceed fifteen minutes.

4. The compositions offered will be submitted to the three following judges, and should be addressed to the President of the Society, Dr. Fred. E. Hyde, 20 West 53d Street, New York: —

George W. Chadwick.
Asger Hamerik.
The Conductor of the Musical Art Society.

5. The name of the composer is not to appear, and the composition must bear a suitable motto. A sealed envelope containing the composer's name and address, and bearing on the outside the same motto and a return address, must accompany the manuscript. Only the envelope bearing the motto of the successful composition will be opened.

6. The composition receiving the prize will be performed by the Musical Art Society during the season in which the award is made.

7. The composer is to retain all rights, of whatsoever description, in his work, except that the Musical Art Society reserves to itself the right of first production.

8. The strictest anonymity will be observed as regards all competitors, and only the name of the successful composer will be made public.

9. The jury reserves to itself the right to reject all compositions offered, if none come up to the standard set by the aims of the Society.

10. All competing compositions must be in the hands of the President before September 1, 1898.

11. All manuscripts will be held at the disposal of the composer after the award has been made.

It is proposed to offer this prize, with the same restrictions as to residence, for a work set to secular words, English or German, in 1899; and to offer it, without any restrictions as to nationality or language, in 1900.

Association Hall. **Monday Evening, April 11.**

The Kneisel Quartet.

Franz Kneisel, 1st Violin.
Otto Roth, 2d Violin.
Louis Svecenski, Viola.
Alwin Schroeder, Violoncello.

PROGRAMME.

Borodine Quartet in D major, No. 2
Saint-Saens . . . Quartet with Piano, in B-flat major
Beethoven Quartet in A minor, Op. 132

Piano, Mme. A. SZUMOWSKA-ADAMOWSKA.

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PROGRAMME.

"MARTHA," 1st and 2d Acts	Flotow
"AÏDA," Duett, 1st Act	Verdi
"LUCIA." Mad Scene	Donizetti
"AÏDA," Duett, 3d Act	Verdi
"LOHENGRIN," Duett, 3d Act	Wagner

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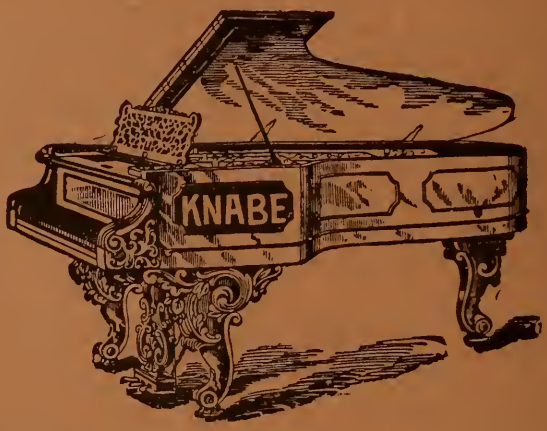
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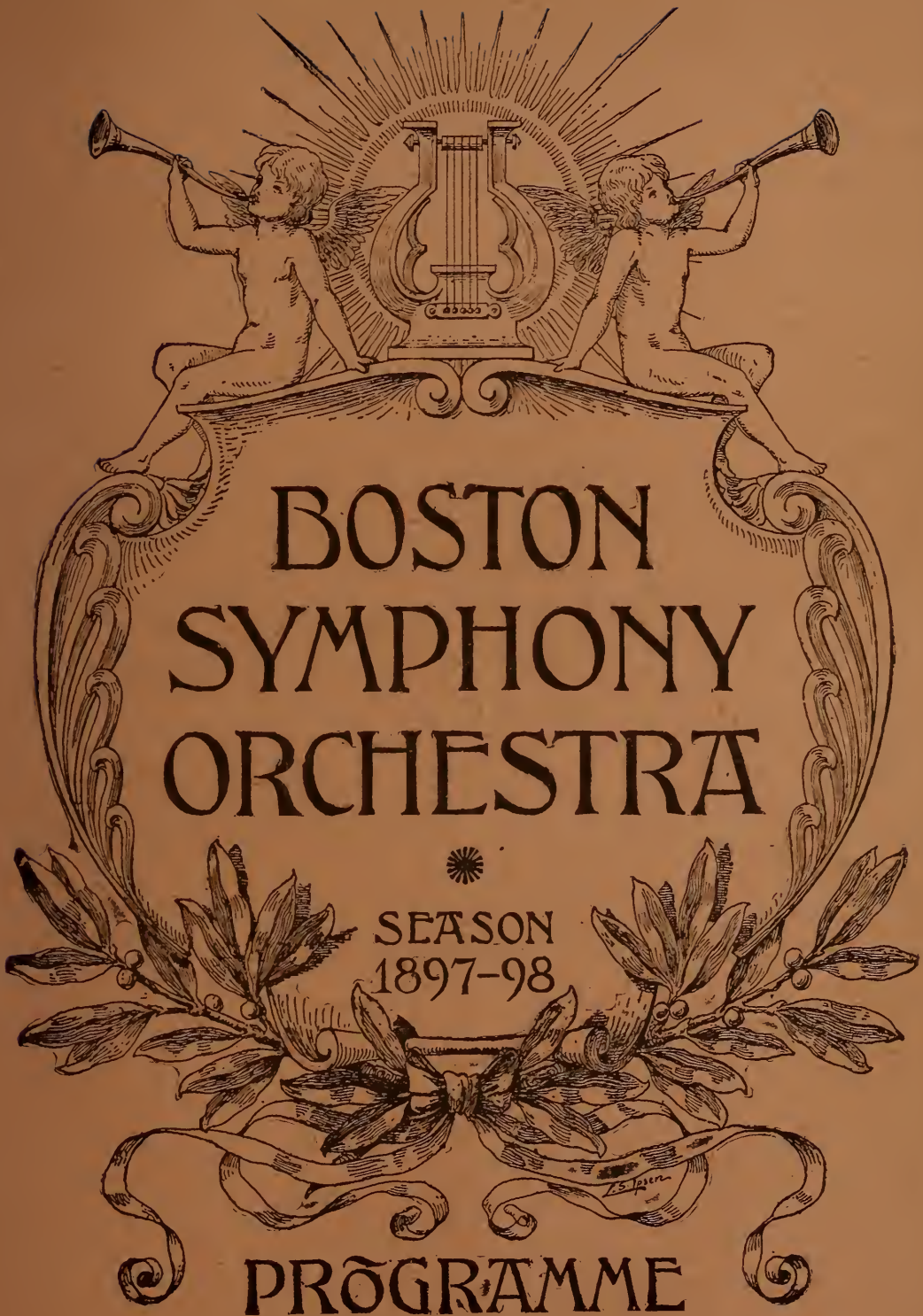
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SEASON 1897-98

PROGRAMME

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PROGRAMME

OF THE

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WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, April 15,

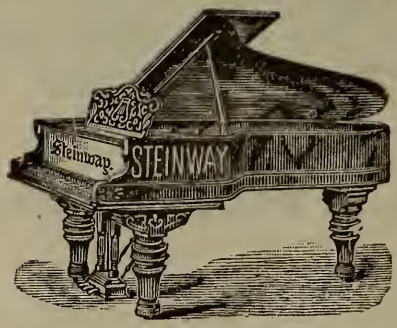
At 2.30 o'clock.

Saturday Evening, April 16,

At 8 o'clock.

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Twenty-second Rehearsal and Concert.

Friday Afternoon, April 15, at 2.30 o'clock.

Saturday Evening, April 16, at 8.00 o'clock.

PROGRAMME.

Johannes Brahms – – – Symphony No. 1, in C minor, Op. 68

I.	Un poco sostenuto (C minor) - - - -	6-8
	Allegro (C minor) - - - - - -	6-8
II.	Andante sostenuto (E major) - - - -	3-4
III.	Un poco Allegretto e grazioso (A-flat major) -	2-4
	L' Istesso tempo (B major) - - - -	6-8
IV.	Adagio (C minor) - - - - - -	4-4
	Allegro non troppo, ma con brio (C major) -	4-4

Peter Ilyitch Tchaikovsky – – Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I.	Andante non troppo e molto maestoso (B-flat minor)	3-4
	Allegro con spirito (B-flat minor) - - -	4-4
II.	Andantino semplice (D-flat major) - - -	6-8
	Allegro vivace assai (D minor) - - - -	6-8
III.	Allegro con fuoco (B-flat minor) - - -	3-4

Ludwig van Beethoven – – – Overture to "Egmont," Op. 84

Soloist, Mr. RAFAEL JOSEFFY.

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Symphony No. 1, in C minor, Opus 68 Johannes Brahms.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This symphony was first played in public at Carlsruhe on November 4, 1876; it was first played in Boston at the symphony concert given by the Harvard Musical Association on January 3, 1878. Its production in Germany marked the turning-point in the composer's reputation; the work placed him at once upon the pinnacle of fame; it was even dubbed "the tenth symphony" by some enthusiasts — in allusion to Beethoven's nine.

This seems somewhat curious now, when we reflect upon the character of the work; for it is the profoundest of all Brahms's orchestral compositions, and the one which — one theme in the last movement excepted — has in it the fewest elements of popularity. But his other symphonies were not written then; and, in spite of the profundity and what must then have seemed the obscurity of some portions of it, the true greatness of this one could not escape recognition from the musical élite of the world. In it the great composer shows himself at his greatest, as also in his most characteristic vein.

The first movement begins with a slow introduction (*Un poco sostenuto* in C minor, 6-8 time), which is a striking example of the modern system of orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,— soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one char-

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acter upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power; no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat — omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtile enharmonic transitions, the violins, violas, and 'celli outline a figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro;* this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3d and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro.*

The *Allegro* begins with four introductory measures in which we recognize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario.* A modulation to the relative E-flat major ushers in the second theme in the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclu-

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sion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati.* This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imitation; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

The free fantasia is long and exceedingly elaborate; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda, *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms — or any one else, for that matter — ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free form, interspersed with other cognate motives and episodes of passage-work. The principal theme is the backbone of the movement, and is treated with great elaboration.

The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa.* The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,— that in it we find premonitory suggestions of the themes of the main body of the movement.

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It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,— like mist veiling the landscape,— an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings; and just as the climax is reached and you expect it to be repeated once more by the full orchestra n resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to made a dozen ordinary ones. This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets,

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ENTR'ACTE.

SOME THOUGHTS ON THE RACE-ELEMENT IN MUSICAL EDUCATION.

I was struck, some months ago, by hearing a noted German singer say: "When I was first in this country, years ago, I used to scout the idea that we Germans, as a nation, sang less well than some other people. I was told so often enough, but would always laugh in the speaker's face. But afterwards, when I went back to Germany, I changed my tune!" I asked him how he accounted for the average German singer's singing less well than the average Italian; whether it was in the voice, the climate, the general musical organization, or what? He answered: "I don't think it is in the voice or climate; neither do I think it is in the general musical organization. Of course example counts for a good deal, and we in Germany hear fewer good examples, or perhaps more bad ones, of singing than the Italians do. But the reason must lie deeper than this: our bad examples must have come from somewhere, must have grown up somehow, just as the Italian good ones must. It seems to me that the whole matter is to be explained in this way: the average German matures intellectually considerably earlier than the Italian; he has had a better education and, if musical, has heard a deal more of the highest and best music than the other has at the same age. By the time the young German is physically ready to begin his vocal education, he has already been through most of Schubert, Mozart, Beethoven, Schumann, and perhaps a little of Bach, and has acquired a certain amount of artistic appreciation of the works of these masters; but only in a general musico-poetic way, without any thought of technique. So, being by nature rather cocky, and thinking no small beer of himself, he refuses to go through the amount of purely technical drill that is necessary to make him a real singer; he is intellectually and artistically past the stage for such drill, although physically just ready for it, and finds it intolerably dry and boresome. The Italian, on the other hand, has not got past this stage, and takes his technical drilling quite humbly and as a matter of course."

I will not take upon myself to determine just how much there is in this

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idea; but something there is surely in it, perhaps a great deal. Many of us must have had a similar experience in our own education, a feeling at times that we had got past the time for applying ourselves heartily to the dry rudiments of a study. Boys who have begun their Latin grammar at ten, and their Greek at twelve, and done extremely well in both without overirksome effort, often find the Anglo-Saxon grammar quite insufferable in their Sophomore year in college; they have got out of the habit of having to do with dry paradigms, and refuse to bone down to them more than they are actually forced to. Students of musical composition — in times when Harmony was finished and done with before Counterpoint was begun — have, as a rule, found their first work on counterpoint intolerably dry. After revelling in all the luxuries of secondary 7ths, suspensions, and chromatic harmony, with all sorts of modulations, they suddenly find themselves tied down again to mere plain triads and their inversions — at first without the simplest prepared and resolved dissonance. What looked at first like a promotion seems, on closer inspection, very like being put back a year or two. Surely the only intelligent way is to have the student begin Counterpoint as soon as he has got far enough on in Harmony to fit him for it; and the two studies ought to be carried on together.

No wonder the young German, with his soul full of Schubert and Beethoven, finds the elementary drill in vocal technique dry and irksome! He probably got past that stage on the pianoforte when he was ten years old; and must now begin all over again with his voice at sixteen or seventeen!

It is no part of my present plan to consider by what means the young German is to be induced to submit to elementary vocal drill as meekly as the young Italian. But the mere fact of the different conditions of the two seems to suggest that one and the same course of musical education will not always be the best in different countries and with different races.

Compare, for instance, some of our prominent national and racial traits, as Americans, with those of the Italian. The Italian is by nature instinctively expressive; we are as instinctively repressive. The Italian is simian, an excellent mimic; his tendency to imitate is inborn. Our simian, imitative instinct generally dies out with our early teens, nothing of it remaining to us after maturity; a good mimic is a rarity with us, in Italy he is the commonest thing in the world. We are instinctively rational and intellectual; we want to know the how, why, and wherefore of everything; our perceptive faculty is less developed, and object-lessons often fail to appeal to

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us keenly. The Italian has always been taught to sing by imitation: his teacher simply sings a passage to him and tells him to sing it so, too; the physiological mechanism of the vocal organs is something he does not enter upon at all. Can the average American be taught to sing in the same way? There can be no doubt that he ought to be; for the singer ought to be absolutely unconscious of the mechanism of his own voice, and the last way to bring about such unconsciousness is to tell him all about it. But the American instinctively wants to know all about it; he feels that the only way he can do anything is by knowing just how it is done, and why. If this instinct were not so strong, so well-nigh universal with us, think you that (alleged) singing-teachers could thrive in our midst, as they do, on sheer palaver about abdominal breathing, intercostal muscles, nasal cavities, and gaudily painted throat-charts? Their physiological talk, their pretended scheme of doing the whole thing by machinery, and explaining the function of every bone and muscle, appeals directly to the average American intelligence, to our unconquerable bent for acquiring accurate knowledge. If their trade had not the elements of popularity, they would quit it soon enough! But I return to the question: Can the average American be taught to sing in any other way? Can he be taught by simple imitation and object lesson, as the Italian can, and is? I am bound to think he can; else there is small hope for him — for I have my grave doubts about any one's getting much real good from the other plan. But it seems highly probable that the imitation and object-lesson way will take longer with him than with the Italian, and that he will have to work harder. Then, quite apart from vocal technique, the American's natural repressiveness will have to be overcome by some means, whereas the Italian's inborn expressiveness is all to his advantage from the start.

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the American's instinctive inquisitiveness, his greed for knowledge; caution will be needful, to prevent his finding out for himself things of which it were far better he remained in ignorance, and to prevent his doing his own reasoning about them. Where immediate perception is to be called into play, the prejudice that comes from fore-knowledge is a dangerous thing, that which comes from incomplete or faulty knowledge, perhaps the most dangerous of all. Turner, who had the practised artist's eye, could paint a man-of-war, several miles off, without even indicating the port-holes; he saw that the port-holes were invisible at that distance, and so left them out. But a naval officer could hardly have performed this artistic feat; his knowledge that a man-of-war without port-holes was no man-of-war at all would probably have made him put them in, whether he could actually see them or not; like enough he would not have been conscious of not seeing them, so sure would he have been of their really being there. So, to put himself wholly in the position of the Italian and benefit by Italian singing-teaching as he would, the American must, so to speak, first acquire a certain naïveté and scientific nonchalance that are quite foreign to his nature; he must throw off his intellectual maturity, and become a child again, to be on a par with the Italian, who remains a good deal of a child all his life. In any case, the Italian method must in some way be modified, to meet his peculiar needs; as you cannot make your man over again, you must to some extent alter your method.

I have spoken only of singing; but it seems to me that the American needs peculiar methods of instruction in all branches of music; that methods which apply to the German, the Italian, or the Frenchman will not exactly apply to him. A race which is more repressive than expressive, more intellectual than perceptive, above all, more instinctively acquisitive than fruitive,— all of which the American indisputably is — cannot be taught in exactly the same way as the naturally expressive, perceptive, and fruitive races.

Concerto for Pianoforte, No. 1, in B-flat minor, Opus 23.

Peter Ilyitch Tchaikovsky.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 6, 1893.)

This concerto was publicly played for the first time on any stage in the

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Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra was conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertembheimer (von Bülow's business agent), as he passed through the hall. "Tchaikovsky, Tchaikovsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tchaikovsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tchaikovsky was *somebody*.

The first movement begins with a long introduction *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of preluding by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tchaikovsky, announcing the success of the work.



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initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggj in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tchaikovsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

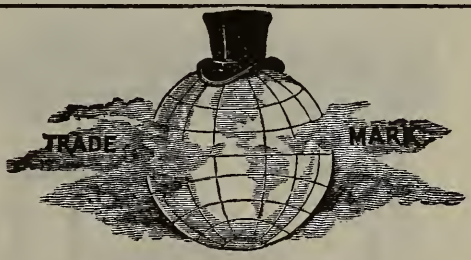
The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte, on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong

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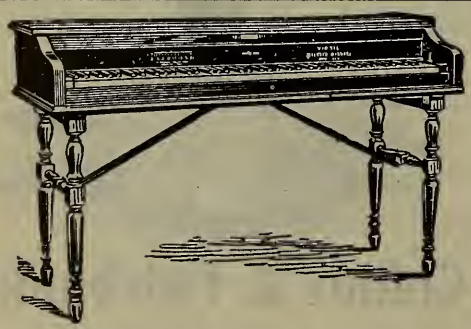
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cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long-flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricksy preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up



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with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figural accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this:

After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme — a rude, boisterous dance-tune, full of Cossack fierceness — at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords — these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality; it is perhaps rather *canaille* in character — like the opening theme in Bizet's *Carmen* — but is none the less strikingly characteristic and consonant with the general temper of the movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before: brief development of second theme (in G-natural major) by the pianoforte, reappearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

The second working-out of the first theme against the skipping counter-figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme, over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

Overture to "Egmont," Opus 84. Ludwig van Beethoven.

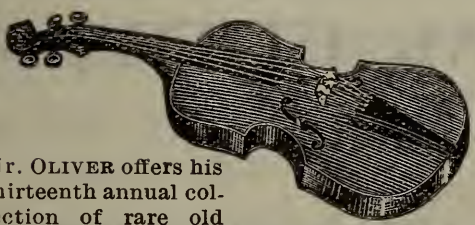
(Born in Bonn on Dec. 16 (?), 1770 died in Vienna on March 26, 1827.)

Beethoven wrote the overture and incidental music to Goethe's *Egmont* in 1809. It was his second work for the stage, written between the second and third versions of his opera, *Leonore* (*Fidelio*), and was first performed on May 24, 1809. Besides the overture, the music consists of two soprano songs, four entr'actes, a short orchestral number indicating Clärchen's death, a melodrama, and a Finale, "*Siegessymphonie*," which is identical with the coda of the overture. The two songs, "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*," are in the part of Clärchen. The overture was probably written last.

The overture has a short slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time), beginning with a long-held *forte* and diminished F in the full orchestra (minus the timpani), which is followed by the announcement of a strong, stern theme in sarabande rhythm by all the strings in full harmony. This is responded to by imitations on a soft, sighing figure by the oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the full orchestra, followed by a resounding repetition of the first two measures of the sarabande theme. Then come some more imitations on the sighing figure in the wood-wind, followed by a new figure, given out and repeated in *pianissimo* by the first violins (doubled by various wooden wind instruments) over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass, and a continuation of the sarabande rhythm in the basses.

The main body of the overture, *Allegro* in F minor (3-4 time), begins with a more rapid continuation of the last figure of the first violins in the introduction by the first violins and 'celli,— a *crescendo* of four measures,— after which the first theme sets in in the strings, each phrase of it being a descending arpeggio in the 'celli, closing with a rising sigh in the first violins; the antithesis of this theme begins with a sort of sigh in the wood-wind, then in the strings, and then develops into passage-work in a livelier rhythm, which goes on *crescendo* until the whole orchestra precipitates itself in *fortissimo* upon a repetition of the first theme, the melody now being in the violins in octaves, with a new and more fiery antithesis, leading to a short subsidiary passage which wavers between the keys of A-flat and E-flat major. Then comes the second theme: the thesis is a new version of the

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first two measures of the sarabande theme of the introduction, given out *fortissimo* by the strings in A-flat major, the antithesis a waving triplet in the wood-wind. This theme is followed by a second subsidiary passage, beginning with a melodious phrase in ascending thirds in the wood-wind, and then developing into more and more brilliant passage-work, leading at last to the third theme, in A-flat major, a series of closer and closer imitations on the initial figure of the first theme in the wood-wind, interrupted at every eighth measure by two crashing chords in the full orchestra. This is followed by a reminiscence of the first theme (in C minor) in the basses and some more repetitions of the introductory figure of the violins, leading immediately to the third part of the overture,—there is no middle part, or free fantasia.

This third part is a tolerably exact repetition of the first, save that the second theme comes now in D-flat major, up to the place where the third theme should enter; but here it leaves the plan of the first part: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the second theme, answered softly by the strings with the sighing figure of the second subsidiary. Then come some soft, solemn sustained harmonies in the clarinets, bassoons, and oboe, leading to the coda. The coda, *Allegro con brio* in F major (4-4 time), begins *pianissimo* with an oft-repeated little rising turn in the first violins, against sustained harmonies in the wood-wind and horns, a *tremolo* in the second violins and violas, and an organ-point on the dominant in the basses and kettle-drums. This short and brilliant climax leads to a characteristically Beethovenish explosion of the full orchestra on a sort of fanfare figure which is carried through with the utmost brilliancy and verve, debouching into a strenuous figure in the violas, 'celli, and bassoons (each strong accent being still further emphasized by the horns), which seems at first as if it were to be the subject of a *fugato*, especially as the violins soon pit a brilliant contrapuntal counter-figure against it. But the *fugato* does not come; the development is purely homophonic, and rises to a stupendous closing climax. The shrill piping of the piccolo-flute, against the fanfare of the bassoons and brass, and between the loud crashes of the full orchestra, in the last five measures is particularly famous.

This overture is scored for 2 flutes (the second of which is interchangeable with piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

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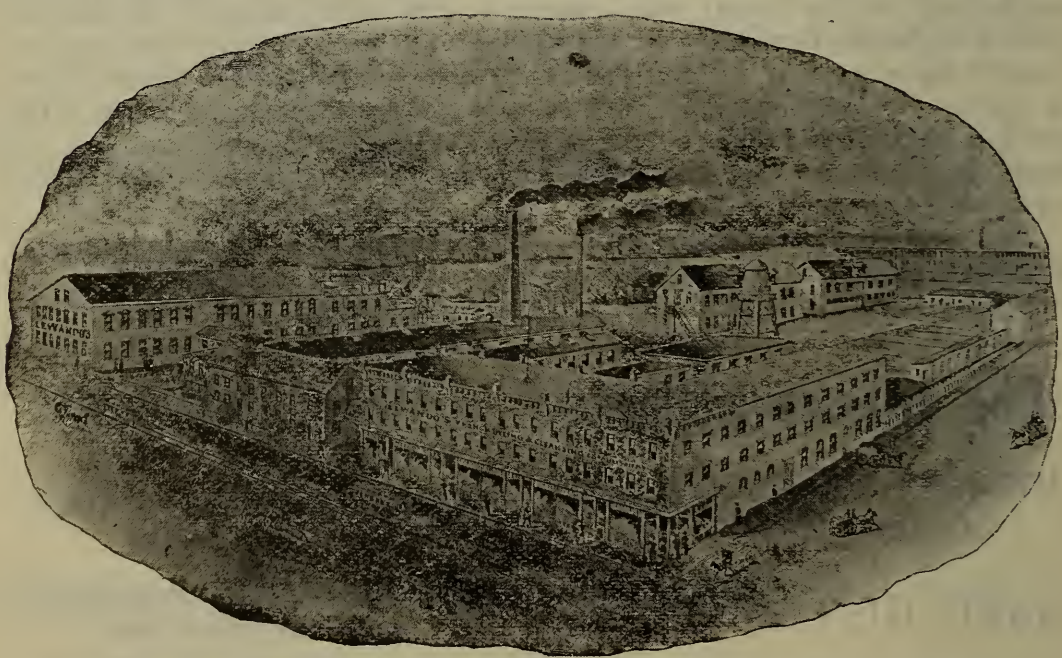
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PROGRAMME.

Weber – – – – – – – – Overture, "Euryanthe"

Litolff – Concerto for Pianoforte and Orchestra, "Symphonie Nationale Hollandaise," No. 3

Berlioz – – – – – Fantastic Symphony No. 1, in C major

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"AÏDA," Duett, 1st Act. *Verdi.*

AÏDA Mrs. William Dana Orcutt
AMNERIS * Mrs. Gertrude Plank

"LUCIA." Mad Scene. *Donizetti.*

LUCIA * Miss Bessie Driver

"AÏDA," Duett, 3d Act. *Verdi.*

AÏDA Mrs. William Dana Orcutt
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1. a Variations (D minor) Handel
 b Sonate (B-flat minor) Chopin
 Largo.— Dappio movimento. Scherzo.— Marche funebre.
 Finale.— (Winds over the grave.)
2. a Etude (D-sharp minor) } Scriabine
 b Prelude (D major) }
 c Etude (D-flat major in augmented third) }
 d Variations, Op. 88 Rubinstein
3. a Alceste Gluck–Saint-Saens
 b Bolero } J. Hofmann
 c Intermezzo }
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2. Scherzo (Allegro vivo).
3. Adagio.
4. Allegro molto.

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QUINTETTE (in F) Cesar Franck
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2. Lento con molto sentimento.
3. Allegro non troppo, ma con fuoco.

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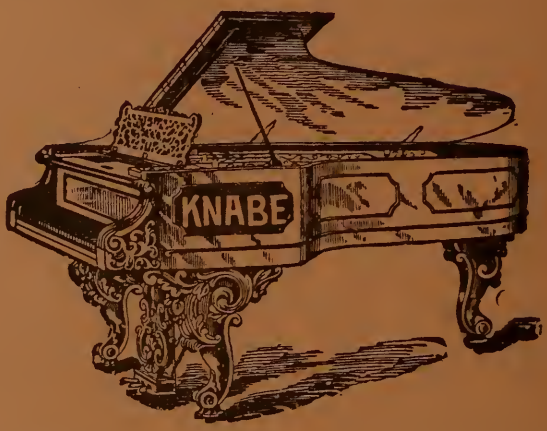
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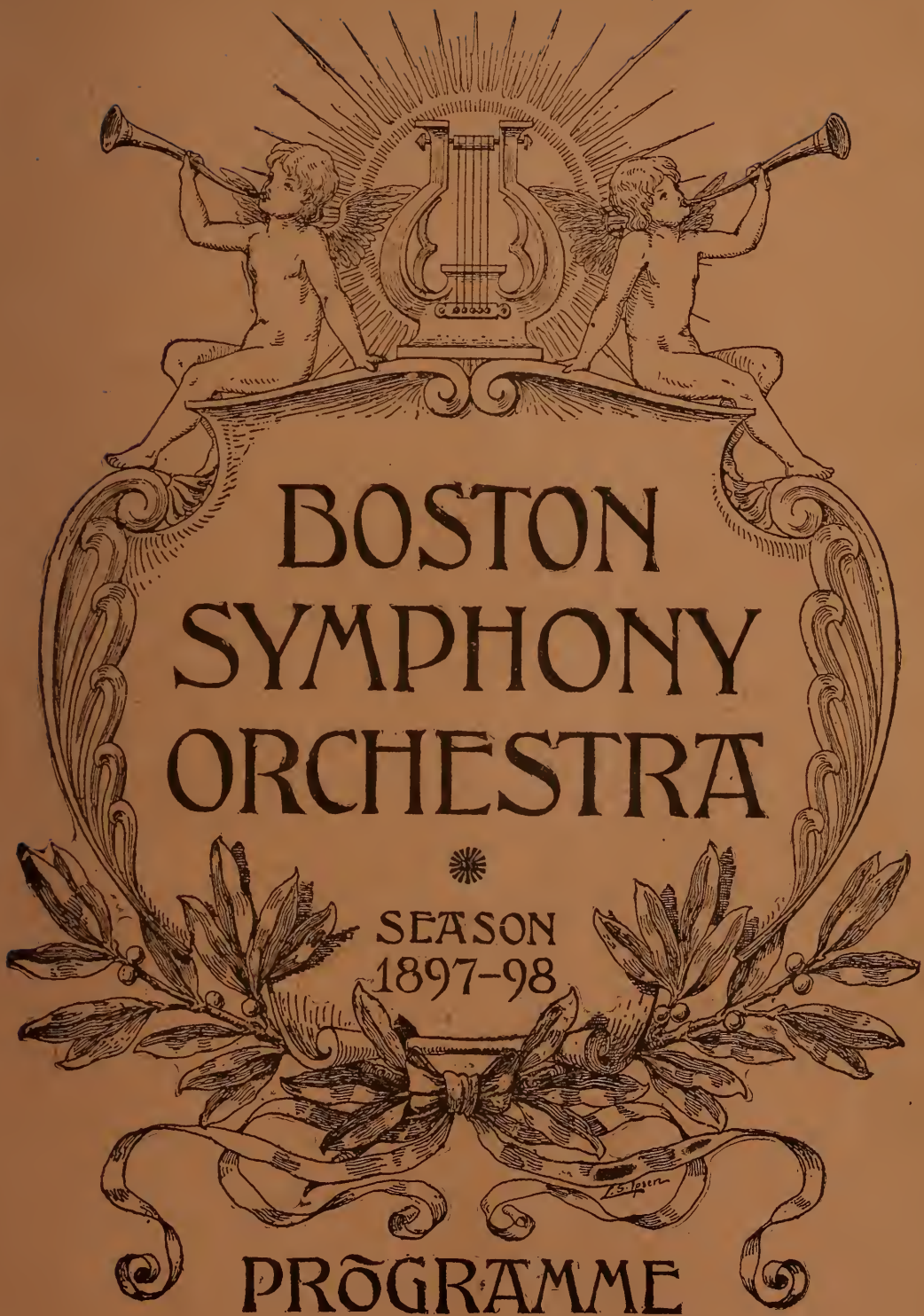
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SEASON 1897-98

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PROGRAMME.

Hector Berlioz – – Fantastic Symphony, No. 1, in C major, Op. 14A

I.	Dreams—Passions:	
	Largo (C minor)	4-4
	Allegro agitato e appassionato assai (C major)	4-4 (2-2)
II.	A Ball:	
	Waltz: Allegro non troppo (A major)	3-8
III.	Scene in the Fields:	
	Adagio (F major)	6-8
IV.	March to the Scaffold:	
	Allegretto non troppo (G minor and B-flat major),	4-4 (2-2)
V.	Walpurgisnight's Dream:	
	Larghetto (C major)	4-4
	Allegro (E-flat major, C minor, and C major)	6-8

Henri Litolff – Concerto-Symphony for Pianoforte, No. 3, in E-flat major, "Dutch National," Op. 45

I.	Maestoso (E-flat major)	4-4
III.	Andante (E-flat major)	4-4
II.	Presto (C minor)	3-8
	Allegro (C major)	6-8

Carl Maria von Weber – – – – Overture to "Euryanthe"

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Fantastic Symphony, No. 1, in C major, Opus 14a . Hector Berlioz.

(Born at la Côte-Saint-André [Isère], France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

This symphony forms the first part of a work entitled *Épisode de la vie d'un artiste* (Episode in the Life of an Artist), the second part of which is the lyric monodrama, *Lélio, ou le retour à la vie* (Lelio; or, The Return to Life). Berlioz has published the following preface to the full score of the symphony: —

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Part II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

Part III.

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thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

Part IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

Part V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the *Épisode de la vie d'un artiste* is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

The first movement opens with a slow introduction, *Largo* in C minor (4-4 time). Two measures of soft preluding lead to a plaintive theme, given out *pianissimo* by the muted strings. This is followed by some more lively running passage-work in the strings (without mutes) against repeated triplets in the horns and bassoons, leading to another broad melodious phrase, sung by the flute, clarinet, and horn in octaves (the high E in the

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middle of each figure being reinforced by the violins), against repeated triplets in the other wood-wind and rising arpeggj in the violas and 'celli. This leads to a repetition of the first sighing theme by the violins in octaves over a bass and tremulous harmonies in the other strings, with running contrapuntal figuration in the flute and clarinet; this period, like the first one, becomes melodically more and more vague, ending at last with a long organ-point on A-flat, over which the horns give out disjointed scraps of melodic phrases against rambling arpeggj in the muted violins, *pizzicato* notes in the violas, and mysterious harmonies in the flutes and clarinets.

The main body of the movement, *Allegro agitato e appassionato assai* in C major (4-4, really 2-2 time), begins suddenly with loud exclamations from the full orchestra, answered each time by a *pianissimo* echo, and followed by some soft chords and rustling *pianissimo* harmonies leading to a full cadence in C major. Then comes the first theme of the movement, the *Fixed Idea* or melodic image of the beloved woman of the dream; it is given out by the first violins and flute in unison, wholly without accompaniment at first, but soon accompanied with quickly repeated *staccato* chords in the other strings, expressive of the more and more hurried heart-beats of the hero of the symphony.

This *Fixed Idea* is a curious example of melodic structure: the time, although marked as 4-4 in the score, is really *alla breve*, with two beats to the measure; the theme is forty-one measures long (counting one measure rest at the end); its component phrases are: 8 measures, 7 measures, 8 measures, 8 measures, 10 measures. Now this melody is built up on the scheme of an ideal 4-2 time,—in the same sense that the melody of a Strauss waltz is in an ideal 12-4 time, four measures of the written 3-4 time going to make up one measure of the ideal rhythm,—consisting of phrases 4, 3½, 4, 4, and 5 measures respectively; thus it would be the regular, traditional theme of sixteen measures' length, with an irregular

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closing phrase of five measures appended, were it not for the missing half-measure (two beats) in the second phrase. This missing half-measure should have been at the end of the second phrase, to make the structure quite regular; the third phrase really begins half a measure too soon, producing an effect very like that we hear from some rhythmically obtuse singers who forget to give the full value of the rests at the end of a phrase, and go on to the next one before the proper time. This rhythmical irregularity was evidently counted on by Berlioz, and the beginning the third phrase two beats too soon intended to give the impression of breathless excitement, so to speak, and of hurry. I mention this particularly because the place is the one in all of Berlioz's works where one might be most tempted to think the composer had made an inadvertent mistake in writing; the more so because the whole structure of this melody is particularly clear, simple, and rhythmically definite, and the irregularity is in no way veiled, but strikes the ear at once; also the manner of writing, two measures of the written 2-2 time being equal to one of the ideal 4-2 time, might suggest that the composer had overlooked an irregularity; for the absence of a whole measure (in 2-2) would not catch the eye and the attention so easily as a missing half-measure (in 4-2) would. Still the "emotional" explanation of the irregularity seems quite sufficient to lead one to conclude that Berlioz made no mistake here, but wrote what he meant to. On the other hand, the irregularity of the (ideal) five-measure phrase at the end is of quite a different sort; the hold over one of the beats just preceding the cadence and the very structure of the phrase itself completely cover up the irregularity, and the ear is in no wise surprised. The *Fixed Idea*, thus given out by the violins and flute, and accompanied by the more and more rapid pulsating heart-beats in the other strings, is followed by a transitional subsidiary period in which loud exclamations in the full orchestra and rushing passages in the strings, flutes, and clarinets alternate with soft reminiscences of figures from the first theme in the wood-wind

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and horns to slower and fainter "heart-beats" in the lower strings. A short climax, ending with a modulation to the dominant (G major), leads to the announcement of the second theme.

Here we come upon another peculiarity: only the antithesis of this theme is new, its thesis being identical with the opening figure of the first theme, or *Fixed Idea*. This new antithesis — which reminds one melodically of the theme of the orchestral prelude to Schumann's *Paradies und die Peri* — constantly interrupts what might seem like tentative repetitions of the *Fixed Idea* with passionate outbursts suggestive of the dreaming hero's being in such a state of passionate frenzy as to find the thought of his belovèd unendurable. The development of this second theme is exceedingly brief, almost defective; it brings the first part of the movement to a close on the dominant; this part is then repeated. Perhaps it would have been more strictly accurate to call the second theme a conclusion-theme, and to say that there was no second theme at all. It should be noted, in this connection, that the melodic character of the *Fixed Idea* partakes at once of that of an ordinary symphonic first theme and of a second theme; its brisk tempo savors of the former, while its smoothly flowing *cantilena* reminds one of the latter. It may really be said to do duty for both.

The free fantasia begins with some serial developments on the first figure of the *Fixed Idea* in the violas, 'celli, and double-basses, against a counter-figure in the wood-wind, taken from another part of the same theme, and a sustained *tremolo* on G, then on D, in the violins. This is followed by fragments of the second (or conclusion) theme, first in the wood-wind, then in the strings, leading to an episodic series of rising and falling chromatic passages in all the strings against occasional loud exclamations in unison and octaves from the wood-wind and horns. This climax leads to three measures' rest, after which a horn softly sounds a long-sustained D, a little fluttering begins in the second violins, then in

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the first, then in all the strings, and to this accompaniment the flute, clarinet, and bassoon (in double octaves) sing the whole of the *Fixed Idea* in G major; this repetition of the principal theme is in so unchanged a shape that it may be regarded as a free episode in the midst of the free fantasia. After it, the working-out proceeds once more, the character of the writing vacillating between the passionate and the mournfully pathetic, at last settling down to a long climax in which the initial figure of the *Fixed Idea* is worked up in canonical imitations by the lower strings against syncopated chords in the clarinets and bassoons, tremulous triplets in the first violins, and counter-phrases in the oboe which have at first somewhat the character of mournful recitative, but soon assume the shape of figures from the latter half of the *Fixed Idea* itself. This long chromatic and contrapuntal climax leads to the third part of the movement.

The third part begins regularly with a resounding, triumphant, *fortissimo* return of the *Fixed Idea* in the tonic, C major, given out in full harmony and with some slight rhythmic changes by the lower strings and all the brass, the violins playing a brilliant, almost frenetic figural variation in eighth-notes. Berlioz's third parts are almost always irregular and defective in form; and here, as soon as he has carried through his first theme in this brilliant fashion, he skips immediately to the coda. This begins with a short climax of passage-work, followed by a quieter, almost pastoral episode of imitations on the initial figure of the *Fixed Idea* in the flute, oboe, and clarinet; then the climax is repeated, leading to just such crashing chords and softer reponses as the movement began with, followed by a *pianissimo* repetition of the first part of the *Fixed Idea* in the first violins over soft, sustained harmonies in the other strings, the movement ending *pianissimo e religiosamente* with long-held chords in the strings, wood-wind, and horns.

This movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 cornets, 2 trumpets, 4 horns, 4 bassoons, 1 pair of kettle-drums and the usual strings.

The second movement, Valse: *Allegro non troppo* in A major (3-8 time), takes the place of the scherzo in the symphony. It begins with a short introduction (in the same time and tempo as the rest of the movement),

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opening with soft rustling harmonies in A minor in the violins and violas, beneath which the 'celli and double-basses outline a rising and falling arpeggio figure, the harps throwing out scintillating ascending arpeggj after every phrase. This development goes on *crescendo* until loud chords in the full orchestra and descending scales in 6ths in the harps, flutes, and oboe lead to the main body of the movement.

This begins with a graceful waltz-melody in A major in the first violins, over the conventional waltz accompaniment in the other strings, the harmony becoming more sustained and enriched with bright arpeggj in the harps with the antithesis of the theme. Then follows an episodic passage, bright passage-work in the higher strings, deft canonical imitations between the first violins and 'celli against *pizzicati* in the second violins and violas, and little calls in the flute and clarinet, answered by the horns, etc., until the thesis of the waltz-theme returns in the first violins to an accompaniment in which all Berlioz's fanciful ingenuity shows itself; the three beats of every measure of the waltz rhythm are thus played: the first beat by the strings, the second by the harps, and the third by the wood-wind and horns. A short transitional passage leads to what is really the trio of the movement (in F major). Over rustling *tremolos* in the violins and violas, and a "heart-beating" bass in the basses, the flute and oboe (afterwards flute and clarinet) sing the *Fixed Idea* in waltz rhythm. As the development of this theme goes on, the violins begin weaving in phrases from the waltz-theme as a contrapuntal accompaniment; a short transitional passage leads back to A major, in which key the waltz is repeated over a tonic organ-point in the basses, the melody being in the second violins, violas, and first 'celli, against sharply repeated chords in the wood-wind on the first beat of every measure, and little ornamental turns in the first vio-

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lins. With the antithesis the melody passes into the violins against a moving *pizzicato* bass, repeated chords in the wind, and brilliant arpeggj in the harps. The further development is virtually the same as in the first part of the movement, save in the matter of orchestration, and leads to one more repetition of the waltz-theme in the wood-wind — then in the wood-wind and harps — against a simple accompaniment in the strings. A brilliant coda, *più animato*, on a new figure and counter-figure brings the movement to a whirling close.

This movement is scored for 2 flutes (the second of which is interchangeable with piccolo), 1 oboe, 2 clarinets, 4 horns, 2 harps, and the usual strings. It is perhaps the only movement without bassoons known in modern symphonic writing.

The third movement, *Adagio* in F major (6-8 time), opens with an imitative pastoral dialogue between the oboe (behind the stage) and the English-horn (in the orchestra), at first entirely without accompaniment, then over soft rustling harmonies in the violas *divise*. All this is purely introductory; it is followed by the principal theme of the movement, a suave melody sung at first in unison, then in 3rds, by the violins and flutes, very sparingly accompanied with a few *pizzicato* chords here and there, by a brief ascending phrase in the higher register of the clarinet, and an occasional sigh in the clarinet and horn, until in the last measures the whole orchestra comes in in full harmony. Next follows the sighing second theme, chromatic figures in the wood-wind, answered by sweeter and more reposeful passages in the wood-wind and strings, and the development of a figure already heard in the introduction of the first movement. A modulation to the dominant (C major) brings a return of the principal theme, now sung by the violas, 'celli, and bassoons in unison against a rapid figuration in the first violins and soft calls in the wood-wind and horns. The development becomes more and more passionate, and leads at last to a storm episode: a threatening phrase in the basses and bassoons beneath a close *tremolo* in the other strings, interrupted ever and anon by sporadic reappearances of fragments of the *Fixed Idea* in the flute and oboe. After the storm has subsided, an ascending scale in 3rds in the flutes and oboes, ending with a reposeful cadence in full harmony, leads to a contrapuntal running passage in the second violins and violas *pizzicati*, against which the clarinet softly sings phrases from the principal theme, answered by

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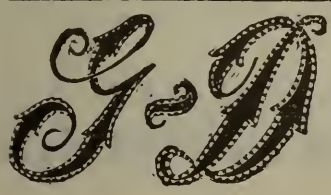
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gentle echoes in the flute and first violins, and leading to a repetition of the theme in its integrity in C major by the second violins over rustling chords in the lower strings, the wood-wind and horn now playing a new counter-theme, and the first violins throwing a network of elaborate figural embroidery over the whole. Just before the end of the melody the development becomes more passionate and energetic, but soon the wood-wind, and then the strings, lead back to the regular closing cadence of the theme in full harmony. Then comes the coda of the movement, in which the first measures of the principal theme are worked up in canonical imitation in the strings against similar imitations on the first figure of the *Fixed Idea* in the wood-wind, the flute soon coming in with little bird-like calls in triplets, answered canonically by the 'celli and double-basses. A reappearance of a figure from the second theme leads to a *decrescendo* and at last to total silence. Then the English-horn once more takes up its part in the little pastoral dialogue with which the movement opened; but, instead of being answered by the oboe, its fragments of phrases are only answered by dull rolls of distant thunder in the kettle-drums playing in full harmony. A mournful sigh in all the strings against a sustained note in the horn ends the movement.

The movement is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 4 kettle-drums (each one of which is played by a separate player), and the usual strings.

The fourth movement, *Allegretto non troppo* in G minor (4-4 time), opens *pianissimo* with fitful rumblings in the kettle-drums and basses *pizzicati*— the double-basses being divided in four parts — interrupted by unearthly calls on the stopped horns and other wind instruments; this preluding goes on *crescendo* until the first theme sets in the 'celli and double-basses alone, the four bassoons soon coming in, however, with a weird counter-theme. Then the theme passes into the violins in octaves against a contrapuntal bass in the other strings and an incessant rumbling in the kettle-drums, the full orchestra coming in with loud exclamations between the phrases. This is followed by a working-up of the theme in contrary motion in the strings *pizzicati* against running counterpoint in the bassoons, leading to a grand outburst of the heroic second theme in B-flat major in all the wind. After the first part (thesis) of the second theme comes a repeat leading back to the beginning of the movement; when this repeat has been made, we pass



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on to the antithesis, which is followed by a resounding reappearance of the whole theme in the full orchestra.

As a point in instrumentation, the effect in this second march-theme of the long-sustained low "pedal" B-flats in the third trombone is peculiarly striking. Then comes a sort of free fantasia in which the first theme is worked out with enormous sonority by the full orchestra, followed by a more hurried episodic passage in which some of the harmonic progressions are so strange that the composer thought it necessary at one point to add a foot-note to the effect that "There is no misprint here!" This strenuous climax is cut short at its apex by a sudden reappearance of the first phrase of the *Fixed Idea*, given out *pianissimo* by the clarinet, and cut short in its turn by a crash of the full orchestra, answered by *fortissimo* rolls on kettle-drums and snare-drums and roaring G major chords in the full orchestra.

This movement is scored for 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 cornets, 2 trumpets, 4 bassoons, 3 trombones, 2 ophicleides (or bass-tubas), 2 pair of kettle-drums, snare-drum, big-drum and cymbals, and the usual strings. There is a note in the score to the effect that "In this movement the wind instruments may be doubled."

The fifth movement begins with a slow introduction, *Larghetto* in C major (4-4 time), full of the weirdest effects, and leading to a short *Allegro* in the same key (6-8 time) in which the clarinet softly gives out the *Fixed Idea* in the "rhythm of an ignoble dance-tune" to an accompaniment in the kettle-drums and big-drum. This is answered by the wildest shrieks from the full orchestra in E-flat major (1-1 time), leading to another *Allegro* in E-flat major (6-8 time), in which the E-flat clarinet, soon doubled in the octave by the piccolo-flute, gives out the "dishonored" *Fixed Idea* to a jiggy accompaniment in the oboes and clarinet, the bassoons coming in after a while with grunting arpeggj, and the scoring getting gradually fuller, until a frenetic transitional passage leads to a sort of recitative in the basses and bassoons, which in its turn introduces the main body of the movement, *Allegro* in C minor (6 8 time).

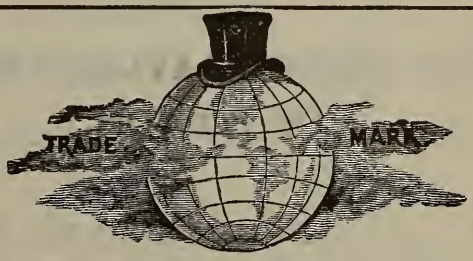
Great bells toll loudly on the notes C and G; the violas make two tentative bites at the theme of the Witches' Dance, but are cut short each time by a snarl from the trombones and strings. Then the bassoons and ophicleides begin intoning the solemn chaunt of the *Dies irae* in grim octaves; the first verse of the chaunt, given out in dotted half-notes, is then

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parodied by the horns and trombones in dotted quarter-notes in 3rds, and then in a still quicker rhythm by the wood-wind and higher strings *pizzicati.* The other verses of the chaunt are given out and parodied in the same fashion, the great bells keeping up their tolling the while. A short transitional passage in which the theme of the coming Witches' Dance is hinted at leads to the dance itself, a fugue in C major (which, Schumann said, Berlioz "need not have been so modest as to call a *fugato*"), in the course of the development of which a curious and persistently recurring counter-rhythm in the heavier brass instruments is noticeable. This fugue is developed at a considerable length, with the most fantastic *divertimenti* and some devices not usual in fugued writing: for instance, the compression of the subject so that all its intervals become semitones, and leads at last to a *fortissimo* return of the chaunt of the *Dies irae* in the wind instruments, while the strings and flutes go on with the development of the fugal subject of the Witches' Dance. Then comes a rushing coda, full of the strangest effects,—violins and violas played with the back of the bow, the subject of the fugue reduced to a series of trills, thunder, lightning, and the devil-and-his-grandmother in general,—in which the full orchestra at last settles down to a roaring repetition of something that reminds one diabolically of the *Fixed Idea.* With a loud clash of cymbals the movement ends.

This movement is scored for 1 piccolo-flute, 1 flute, 2 oboes, 1 small E-flat clarinet, 1 ordinary clarinet, 4 horns, 2 trumpets, 2 cornets, 4 bassoons, 3 trombones, 2 ophicleides (or bass-tubas), 2 pair of kettle-drums, 1 big-drum (set on end, and played upon with kettle-drum sticks by two players), cymbals, and the usual strings. The symphony is dedicated to His Majesty Nicholas I. of Russia.

Concerto-Symphony for Pianoforte, No. 3, in E-flat major, "Dutch National," Opus 45. Henri Litolff.

(Born in London on Feb. 6, 1818; died in Paris on Aug. 6, 1891.)

The first movement, *Maestoso* in E-flat major (4-4 time), begins with the traditional orchestral ritornello. The simple first theme — the characteristic figure of which is a rhythmic pulsation on the two notes E-flat and

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B-flat (tonic and dominant) — is stated and developed at some length, the development passing through several different keys; this is followed by a more *cantabile* second theme, still in the tonic, given out first *piano dolce*, and then repeated *fortissimo* by the full orchestra. A concluding passage on the first theme follows, leading to the entrance of the solo instrument. The pianofore enters with some preliminary cadenza-work, and then passes to running figuration against some developments on the first theme in the orchestra. The second theme is then taken up by the pianoforte alone in the dominant, B-flat major, and considerably more developed than before; it is repeated in *fortissimo* by the orchestra, the pianoforte soon chiming in with "double-shuffle" octave arpeggj as an accompaniment; a brilliant conclusion-theme, still in the dominant, follows, the pianoforte playing double arpeggj and rapid scale-passages in 6ths; some free passage-work leads to the close of the first part of the movement. The free fantasia begins as an orchestral *tutti* with a return of the first theme, the solo instrument entering again after a while on the same motive. The working-out is neither very elaborate nor very extended, ending with a short free cadenza for the solo instrument. The third part of the movement is defective, beginning with a return of the second theme in the tonic; from this point on, however, its relations to the first part are quite regular. There is no coda.

The third movement, *Andante* in E-flat major (4-4 time), is a romanza on a single theme. This expressive cantilena is given out by the 'cello, then by the pianoforte alone, and then further developed by the pianoforte and orchestra. A short interlude of recitative-like passage-work leads to another repetition of the theme by the horn, accompanied by the pianoforte, the movement ending with a short free coda.

The second movement, *Presto* in C minor (3-8 time), is really the scherzo. It begins with a dainty, tripping theme which is developed by both solo instrument and orchestra, a longish *crescendo e poco ritenuto* leading to the trio of the movement, *Allegro* in C major (6-8 time); the orchestra gives out *fortissimo* the Dutch national air, "*Al is ons Prinsje nog zoo klein*," after which comes some light contrapuntal toying with the theme between piano-forte and orchestra. After this the scherzo returns once more, to be again followed by the trio.

Overture to "Euryanthe" Carl Maria von Weber.

(Born at Eutin, in the grand duchy of Oldenburg, on Dec. 18, 1786; died in London on June 5, 1826.)

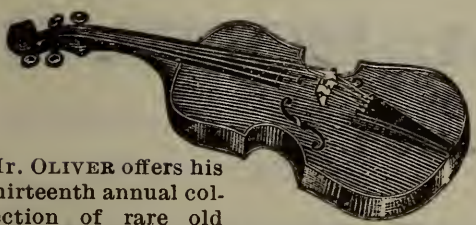
Euryanthe, grand romantic opera in three acts, the text by Wilhelmine von Chézy, the music by Carl Maria von Weber, was given for the first time at the Court Opera House in Vienna on October 25, 1823. It was produced in Berlin on December 23, 1825, and shortly afterwards in Weimar and Dresden. A terribly garbled version, arranged by the notorious Castil-Blaze, with interpolations from the music of *Oberon*, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text, prepared by de Saint-Georges

and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1857; this should count as the first real performance of the work in France. *Euryanthe* was first given in New York at the Metropolitan Opera House on December 23, 1887.

Euryanthe has been called at once Weber's greatest masterpiece and his greatest fiasco. In it he departed from the traditional form of German opera, in which the musical numbers were connected by spoken dialogue, substituting musical recitative for the latter, according to Italian tradition and that of the French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and the *scena* being considerably in advance of the age; and the libretto was too miserably poor to be acceptable even after the music had come to be better understood. The text is based on an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie.* Commentators have more than once pointed out the striking general similarity between the characters of Adolar and Euryanthe, and Lysiart and Eglantine in *Euryanthe*, and those of Lohengrin and Elsa, and Telramund and Ortrud in Wagner's *Lohengrin.* The overture is the only part of the opera that has well maintained its place in the standard repertory.

The overture, in E-flat major, opens with one of those impetuous rushes of the whole orchestra which were peculiarly characteristic of Weber. Indeed the first two phrases of the overture to *Euryanthe* are surpassed in brilliancy and dash only by the corresponding phrases in the *Allegro con fuoco* of the overture to *Oberon.* After this startling exordium the united wind instruments expose a commanding theme in full harmony, a theme taken from a passage of Adolar's in the first finale of the opera. It is carried through with incomparable brilliancy, the strings soon coming in with some energetic passage-work on figures taken from it and from the initial onslaught of the full orchestra; the rhymes are of the liveliest and most vigorous character — rapid triplets and nervous dotted eighths and sixteenths; but now comes one of those sharp contrasts of which Weber's

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wonderful dramatic sense made him the consummate master. A mighty *fortissimo* B-flat of the entire orchestra, a rousing tattoo of the kettle-drums, and a quieter transitional phrase of the 'celli lead over to a gracefully buoyant and tender second theme, softly sung by the first violins over the simplest of sustained harmony in the other strings. The poignant dramatic effect does not reside merely in the ordinary contrast between a martial tune and a love-melody, between *fortissimo* and *piano*, but far more in that between the nervously energetic rhythms of the first theme and the serene absence of any rhythmic device whatever in the accompaniment of the second. This second theme seems to float calmly past us as on the unruffled waters of some mountain lake. After the opening phrases of the second theme the accompaniment grows more rhythmically animated, with flowing *arpeggj* in the second violins and 'celli. Then the brilliant initial rush of the orchestra returns once more, a strong climax is reached, and then all gradually dies away to silence over an organ-point on B-flat, the strings persistently harping on the rhythm of the dotted eighth and sixteenth.

Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow *Largo* eight violins *soli e con sordini* play the most mysterious sustained harmonies in scarcely audible *pianissimo*, the violas soon entering beneath them with a subdued *tremolo*, like the soft rustling of leaves.*

After this brief *largo* episode we come to the free fantasia; the original tempo, *Allegro marcato molto con fuoco*, returns, and the 'celli and double-basses softly take up an inversion of the first theme of the wind instruments in the first part of the overture. This theme is then worked out fugally in conjunction with a vigorously rhythmic counter-subject. This *fugato* constitutes the whole free fantasia.

The third part is a tolerably exact reproduction of the first, save that the martial theme of the wind instruments is omitted, and the second theme now comes in *fortissimo* in the tonic E-flat major in the entire orchestra. An exuberantly brilliant coda closes the whole. This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

* It is this famous passage that Wagner transcribed for brass instruments in the Funeral Symphony he wrote for the burial of Weber's remains in Dresden in 1844 — the muffled snare-drums doing duty for the *tremolo* on the violas in the original.

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Saturday Evening, April 30, at 8.00 o'clock.

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I.	Allegro con brio (E-flat major) - - - -	3-4
II.	Marcia funebre: Adagio assai (C minor) - -	2-4
III.	Scherzo: Allegro vivace (E-flat major) - -	3-4
	Trio (E-flat major) - - - - - -	3-4
IV.	Finale: Allegro molto (E-flat major) - - -	2-4

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- "Lohengrin," Prelude Act III.
- "Tannhäuser," Overture.

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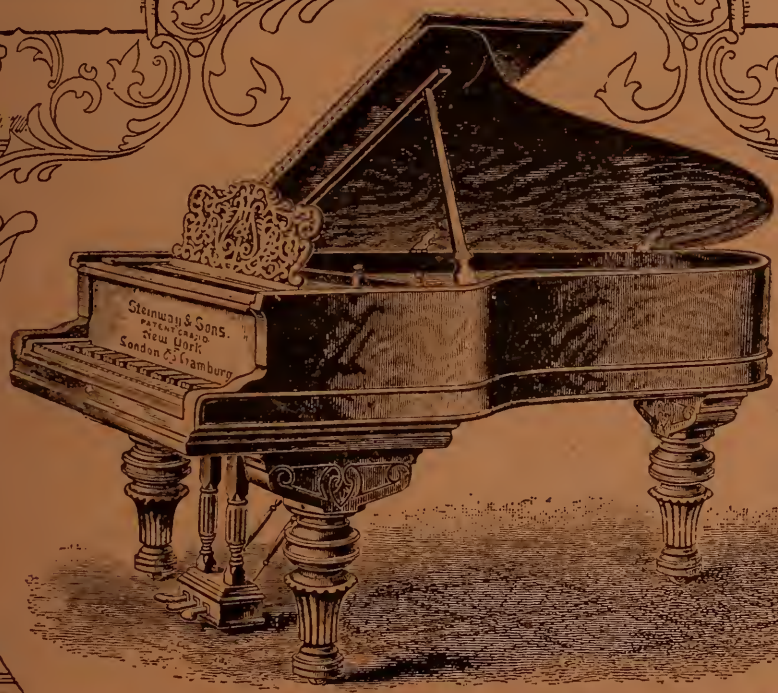
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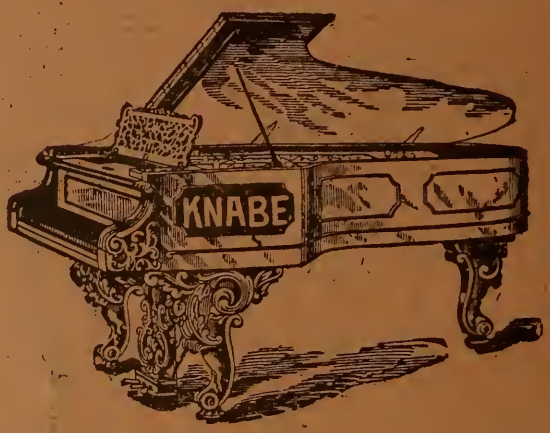
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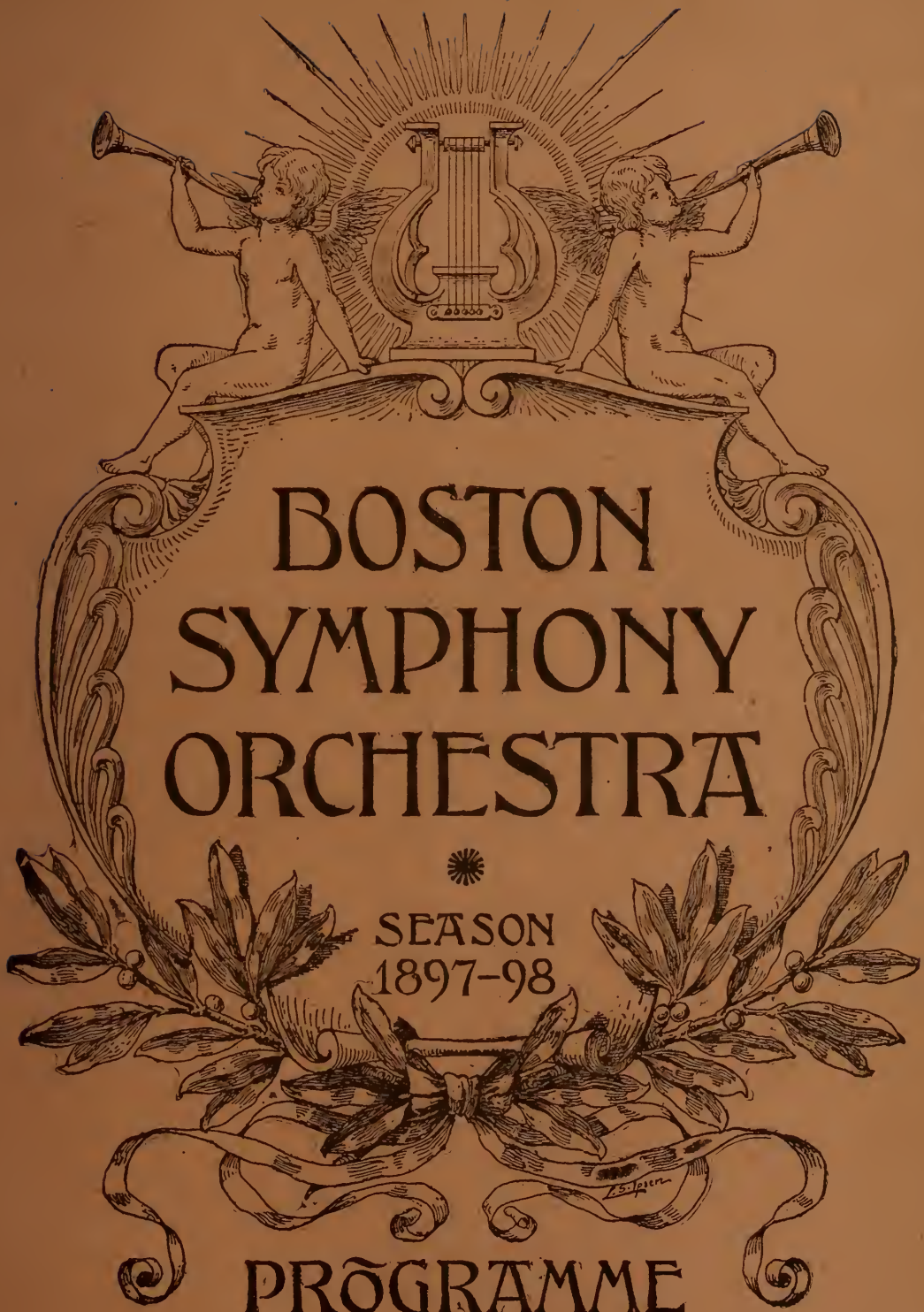
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	Trio (E-flat major)	3-4
IV.	Finale: Allegro molto (E-flat major)	2-4

Richard Wagner – Overture to "Rienzi, the Last of the Tribunes"

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LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic symphony composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation in Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard the news of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first given in private, at Prince von Lobkowitz's house in Vienna, in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, Beethoven himself conducting. On this occasion Beethoven played the joke upon critics and public of having it set down on the program as "*Sinfonie in Dis dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.* This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme—the phrase which recurs most frequently in the development of the movement—are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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phrase in the strings and wind. A brilliant climax of passage-work follows, leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their tremolo on A-flat and B-flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investiga-

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tion has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, and actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, Marcia funebre; *Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État.* The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée.* The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggj in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first or second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a

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measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien'*," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet, *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for thefi rst of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the

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strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme. of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off, note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante*, and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique piece of considerateness on Beethoven's part!

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Overture to "Rienzi, the Last of the Tribunes," in D major.

Richard Wagner.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

All the themes of the overture are taken from the body of the work. It begins with a slow introduction, *molto sostenuto e maestoso* in D major (4-4 time), opening with a long-sustained, swelled and diminished A on the trumpet — in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. Soon comes a majestic *cantilena* of the violins and 'celli — the theme of Rienzi's prayer in the fifth act — the development of which is cut short by some stormy passage-work leading in *crescendo* to a *fortissimo* return of the theme in all the brass, against ascending series of turns in the first violins.* Again is the development of the majestic melody interrupted, and some recitative-like phrases lead to a return of the trumpet call, interspersed with shuddering *tremolos* in the strings, the last long-drawn A leading over to the main body of the overture.

This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrüsst sei hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere*," of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous

* These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette*; it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838–39, about the same time that Wagner was at work on the music of *Rienzi*.

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working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdrückt das stolze Herz!*" in the second finale,— leading over to the coda, *Molto più stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums,* triangle, bass-drum and cymbals, and the usual strings.

PRELUDE AND "ISOLDE'S LOVE-DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER.

Tristan und Isolde, action ("*Handlung*") † in three acts, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 10, 1865. Wagner completed

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militair-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante,*" a snare-drum with a rather long body made of wood; his "*Militair-Trommel*" corresponds to the French "*caisse claire,*" a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

† The German word *Handlung* literally means *transaction* — in the business sense. But this restricted specific meaning is not its only one, even in common parlance.

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the score in 1859, interrupting his work on the music of *Der Ring des Nibelungen* — in which he had got to about the middle of the second act of *Siegfried* — to turn his hand to a work of less unusual dimensions which might again bring him into immediate contact with the opera-going public. But the musical style of *Tristan* turned out to be so novel and unprecedented that singers and managers were very shy of undertaking the work. It was once accepted by the Court Opera in Vienna, but abandoned after upwards of fifty rehearsals as "impracticable"; and it was not until Ludwig II., of Bavaria, ordered its performance in 1865 that it saw the light of publicity. It was the first published and performed work of Wagner's in his third manner.

The prelude, *Langsam und schmachtend* (Slow and languishingly) in A minor (6-8 time), is fashioned upon the same general plan as that to *Lohengrin:* it presents a long-drawn, gradual *crescendo* up to the most resounding *fortissimo*, and then a somewhat shorter *decrescendo* back to *pianissimo.* It consists of the polyphonic working-out and interweaving of two principal themes: the LOVE-POTION-motive and the motive of TRISTAN'S LOVE-GLANCE.* It is perfectly free in form, and continuous in musical development. It ends on the dominant of C minor (the note G), being enchained with the opening measures of the first act of the drama. It is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

I think it was Franz Liszt who first gave the name of *Isoldens Liebestod* (Isolde's Love-death) to the music of Isolde's dying speech over Tristan's body in the last scene of the third act. Certainly this title was first published to his pianoforte transcription of the passage. It has long been the custom to play the orchestral part of this scene as concert-music in connection with the prelude, omitting the voice-part. This enchaining of the two movements is even invited by the fact of the prelude's ending on the dominant of C minor, after which the opening A-flat major chord of the

*The listener will recognize this motive as, note for note, the same as one of the most prominent phrases in the second theme of *Eine Faust-Ouvertüre.* The resemblance is, however, probably a mere coincidence.

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INTRODUCTION TO ACT III. OF "LOHENGRIN" . . RICHARD WAGNER.

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

OVERTURE TO "TANNHÄUSER," IN E MAJOR . . . RICHARD WAGNER.

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given under the composer's direction at the Royal Opera in Dresden on October 19, 1845. The coda of the overture was cut out and the overture connected with an

*I think von Bülow was the only conductor who habitually played the extended concert-version of the prelude in connection with the *Liebestod*. His reason for doing this is hard to make out. For the concert version of the prelude ends in A major; after which the A-flat major of the *Liebestod* comes like a slap in the face.

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entirely new version of the first scene of the opera for the performance of the work, in a French translation, at the Académie de Musique in Paris on March 13, 1861. Ever since the remodelled Paris version, the overture in its original shape may be regarded as a concert overture, no longer authentically connected with the opera.

The overture opens with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the pilgrims' chorus, "*Beglückt darf nun dich, o Heimath, ich schauen,*" from the third act of the opera, is given almost entire; at first *piano* by the lower wood-wind and horns, then *fortissimo* with the melody in the three trombones, against a persistent whirling figure in the violins, then dying away again to *pianissimo* in the clarinets and bassoons. The main body of the overture, *Allegro* in E major (4-4 time), begins suddenly, before the completion of the pilgrims' chant, with its spirally ascending first theme in the violas against high *tremolos* in the violins. This first period of the movement is taken up entirely with bacchanalian music from the opening scene in the Venus Mountain. It is followed by a first subsidiary in the same key, a passionate, sighing figure in the violins against ascending chromatic scale-passages in the 'celli, which soon leads to the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob!*" in the first act of the opera, in the dominant, B major. This is followed by a return of the bacchanalian music of the first theme, leading after a while to a *pianissimo* episode in which the clarinet sings the melody of Venus's appeal to Tannhäuser, "*Geliebter komm', sieh' dort die Grotte*, in the scene in the Venus Mountain. This takes the place of the regular free fantasia. The third part begins with the passionate first subsidiary, which leads as before to the second theme, now in the tonic, E major, after which the bacchanalian music returns more wildly than ever. After some very stormy developments, the figure of the violins, which accompanied the pilgrims' chant in the introduction, returns in a more rapidly whirling version, and soon the coda begins, in which the pilgrims' chant is repeated, as in the introduction, the violin figure growing more and more rapid as the last *fortissimo* verse of the chant is given out by the three trombones and three trumpets in unison, to full harmony in the rest of the orchestra.

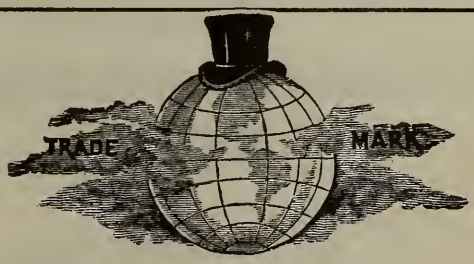
This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.

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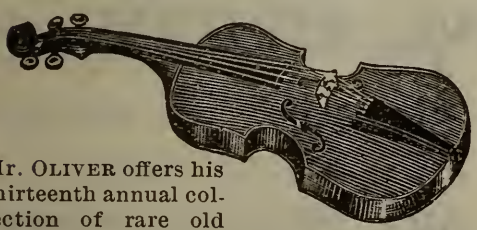
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Bach	1	Meyerbeer	1
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Chabrier	2	Rimsky Korsakoff	3
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Dvořák	3	Saint-Saëns	2
Gernsheim	1	Schubert	1
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Symphony No. 5, in C minor, opus 67.
Symphony No. 2, in D major, opus 36.

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BEETHOVEN. Symphony No. 6, in F major, "Pastorale," opus 68.
Three movements from Symphony No. 9, in D minor, opus 125.
Symphony No. 8, in F major, opus 93.
Symphony No. 3, in E-flat major, "Eroica," opus 55 7

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DVOŘÁK. Symphony No. 5, in E minor, "From the New World," opus 95 1

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Symphony in G major (Breitkopf & Härtel, No. 13) 2

MENDELSSOHN. Symphony No. 3, in A minor, "Scotch," opus 56 . 1

MOZART. Symphony No. 46, in D major (Köchel, No. 504).
Symphony No. 49, in C major, "Jupiter" 2

RAFF. Symphony No. 3, in F major, "Im Walde," opus 153 . . . 1

RIMSKY-KORSAKOFF. Symphony No 2, "Antar," opus 15* 1

SCHUBERT. Unfinished Symphony in B minor 1

SCHUMANN. Symphony No. 1, in B-flat major, opus 38.
Symphony No. 4, in D minor, opus 120 2

SGAMBATI. Symphony No. 1, in D major, opus 16 1

TCHAIKOVSKY. Symphony No. 5, in E minor, opus 64.
Symphony No. 6, in B minor, "Pathétique," opus 74 2

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MACDOWELL. Suite No. 2, in E minor, "Indian," opus 48 1

MASSENET. Incidental Music to "Les Erinnyes" 1

MOZART. Four Movements from Serenade No. 7, in D major, "Haffner" 1

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Overture to "Leonore," No. 3, opus 72.
Overture to "Egmont," opus 84 4

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BRAHMS. Akademische Fest-Ouvertüre," opus 80 1

CHABRIER. Prelude to Act II. of "Gwendoline" 1

DVOŘÁK. Overture, "Carneval," opus 92 1

GLAZOUNOFF. Lyric Poem for Orchestra, opus 12* 1

HUMPERDINCK. Prelude to "Hänsel und Gretel" 1

LOEFFLER. Symphonic Poem, "La Mort de Tintagiles," MS.* (given twice) 1

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MENDELSSOHN. Overture to "Ruy Blas," opus 95.
Overture, "Meeresstille und glückliche Fahrt," opus 27 . . . 2
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MOZART. Overture to "Die Zauberflöte" 1
RIMSKY-KORSAKOFF. Overture, "La Grande Pâque Russe," opus 36* 1
SMETANA. Overture to "Prodaná nevěsta."
Symphonic Poem, "Vltava" 2
STRAUSS, RICHARD. Symphonic Poem, "Also sprach Zarathustra," opus 30* 1
TCHAIKOVSKY. Fantasia, "Francesca da Rimini," opus 32.
Overture, "1812," opus 49 2
WAGNER. Prelude to "Die Meistersinger von Nürnberg."
Overture to "Rienzi."
Introduction to Act III. of "Lohengrin."
Prelude to "Tristan und Isolde."
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DAVID, FÉLICIEN. Bird Song, "Charmant oiseau," from "La Perle du Brésil" (Mrs. TITUS) 1
GLUCK. Recitative and Aria, "Che farò senza Euridice," from "Orfeo ed Euridice" (Mme JACOBY) 1
HANDEL. Recitative, "O Schmach," and Aria, "O rosig wie die Pfirsche," from "Acis und Galatea" (STAUDIGL).
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WEBER. Scena, "Wo berg' ich mich?" and Aria, "Schweigt, glüh'nden Sehnens wilde Triebe," from "Euryanthe" (STAUDIGL) 1

10

VI. MISCELLANEOUS.

BACH. Pastoral Symphony ("Hirtenmusik") from the Christmas Oratorio 1

BERLIOZ. Menuet des Feu-follets, Valse des Sylphes, and Marche hongroise, from "La Damnation de Faust," opus 24 . . . 3

CHABRIER. Rhapsody for Orchestra, "España"* 1

GRIEG. Two Northern Melodies for Strings, opus 63 1

RUBINSTEIN. Ballet Music from "Der Dämon" 1

TCHAIKOVSKY. Italian Capriccio for Orchestra, opus 45* 1

WAGNER. Kaisermarsch.
Der Ritt der Walküren, from "Die Walküre."
Isoldens Liebestod, from "Tristan und Isolde" 3

WEBER. Aufforderung zum Tanz, opus 65, arranged by *Weingartner* 1

12

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Mr. ISIDOR SCHNITZLER* *violin.*
Mr. ALWIN SCHROEDER* *violoncello.*
Mr. LEO SCHULZ* *violoncello.*
Mr. ALEXANDER SILOTI *pianoforte.*
Mr. STAUDIGL *bass.*
Miss GERTRUDE MAY STEIN *contralto.*
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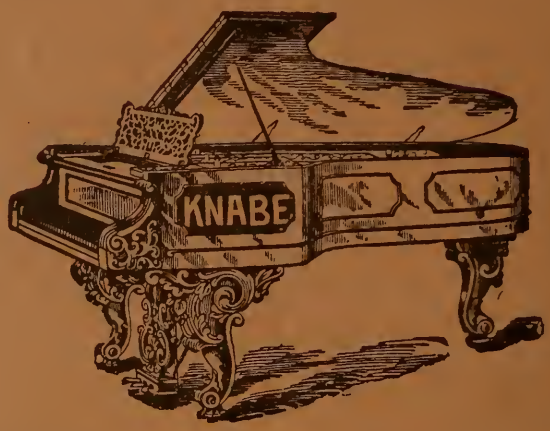
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